



DANCE MUSIC

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Dance music is music composed, played, or both, specifically to accompany [dancing](#). It can be either the whole musical piece or part of a larger musical arrangement.

Dance

Dance (from Old French *dancier*, perhaps from Frankish) generally refers to human movement either used as a form of expression or presented in a social, spiritual or performance setting.

Dance is also used to describe methods of non-verbal communication (see body language) between humans or animals (bee dance, mating dance), motion in inanimate objects (the leaves danced in the wind), and certain musical forms or genres.

People who dance are called **dancers** and the act of dance is known as **dancing**. An event where dancing takes place may be called **a dance**. Choreography is the art of making dances, and the person who does this is called a choreographer.

Definitions of what constitutes dance are dependent on social, cultural, aesthetic artistic and moral constraints and range from functional movement (such as [Folk dance](#)) to codified, virtuoso techniques such as [ballet](#). In sports, gymnastics, figure skating and synchronized swimming are dance disciplines while Martial arts 'kata' are often compared to dances.

Origins of dance

Unlike other early human activities such as the production of stone tools, hunting, cave painting, etc., dance does not leave behind physical artifacts or evidence. Thus, it is impossible to say with any certainty when dance became part of human culture. However, dance has certainly been an important part of ceremony, rituals, celebrations and entertainment since the birth of the earliest human civilizations. The origins of dance are traceable through archeological evidence from prehistoric times such as Egyptian tomb paintings depicting dancing figures from circa 3300 BC to the first examples of written documentation from circa 200 BC.

One of the earliest structured uses of dance may have been in the performative retelling of mythological stories--Indeed, before the

introduction of written languages, dance was one of the primary methods of passing these stories down from generation to generation.

[1]

Another early use of dance may have been as a precursor to ecstatic trance states in healing rituals. Dance is still used for this purpose by cultures from the Brazilian rainforest to the Kalahari Desert.[2]

Rock-shelter drawings in India reveal the earliest examples of dance. Figure E-19 at the Bhim-Betka rock-shelters, drawing of 'urddhakeshin' Shiva at Nawda Todo, forms of monkeys at Gupteshvara and a number of human figures at Pahadgarh, Tikla and Abachand present evidence of dance being in prevalence those days. These drawings belong to the period from 5000 to 2000 B. C. As reveal the stone statuette of male dancer from Harappa and the bronze figurine of dancing girl from Mohenjodaro, the Indus Valley civilization had a well-evolved dance culture stretching in all probabilities from its real life to its artefacts.

Many contemporary dance forms can be traced back to historical, traditional, ceremonial, and ethnic dances

Dancing and music

Although dance and music can be traced back to prehistoric times it is unclear which artform came first. However, as rhythm and sound are the result of movement, and music can inspire movement, the relationship between the two forms has always been symbiotic.

Many early forms of music and dance were created and performed together. This paired development has continued through the ages with dance/music forms such as: Jig, Waltz, Tango, Disco, Salsa, Electronica and Hip-Hop. Some musical genre also have a parallel dance form such as Baroque music and Baroque dance where as others developed separately:

Although dance is often accompanied by music, it can also be presented alone (Postmodern dance) or provide its own accompaniment (tap dance). Dance presented with music may or may not be performed *in time* to the music depending on the style of dance. Dance performed without music is said to be *danced to its own rhythm*.

Dance in Indian Canonical Literature

The first millennium B. C. in India has been the era of canonical texts seeking to set the rules of social management, private life, linguistic discipline, public finance, state policy, poetics, dramatics. In

the matter of dance, Bharata Muni's 'Natyashastra' is the earliest available text.

Though its main theme was drama, it dealt with dance also at a considerable length. On one hand, it elaborated various gestures of hands, which a dance comprised, and on the other, classified such gestures and movements as graceful and more vigorous; the former, defining the 'lalita' form of dance - 'lasya'; and the latter, its vigorous form 'tandava'. Dance has been classified under four categories and into four regional varieties. It named these categories as secular; ritual; abstract; and, interpretive. Bharata's regional geography has completely changed and is hardly identifiable, and so has regional varieties except one - 'Odra Magadhi', which after decades long debate, has been identified as present day Mithila-Orissa region and the dance form, as Odissi.

Dance-styles many times died and as many times revived and so did Bharata's perception. But, despite, in his interpretive dance the distant roots of the present day 'Kathak' might be traced; so those of 'Bharatanatyam' and Odissi, in his ritual dance; and, of 'Mohini Attam' and 'Kuchipudi', in his secular dance. Abstractness is now the feature of almost all classical Indian dance forms.

Dance as an art form in Europe

As European culture became more cosmopolitan, dances from various areas were practiced outside of those areas, on the one hand, and new dances began to be invented, especially in Italy. As dances began to be performed outside of their cultural context, instruction manuals were now required.^[3]

The first dance academy was the Académie Royale de Danse (Royal Dance Academy), opened in Paris in 1661. Shortly thereafter, the first institutionalized ballet troupe, associated with the Academy, was formed; this troupe began as an all-male ensemble but by 1681 opened to include women as well.^[1]

At the beginning of the 20th century, there was an explosion of innovation in dance style characterized by an exploration of freer technique. Early pioneers of what became known as modern dance include Loie Fuller, Isadora Duncan, Mary Wigman and Ruth St. Denis. The relationship of music to dance serves as the basis for Eurhythmics, devised by Emile Jaques-Dalcroze, which was influential to the development of Modern dance and modern ballet through artists such as Marie Rambert.

Eurythmy, developed by Rudolf Steiner and Lori Maier-Smiths, combines formal elements reminiscent of traditional dance with the

new freer style, and introduced a complex new vocabulary to dance. In the 1920s, important founders of the new style such as Martha Graham and Doris Humphrey began their work. Since this time, a wide variety of dance styles have been developed.

Dance studies

In the early 1920s dance studies (dance practice, critical theory, analysis and history) began to be considered a serious academic discipline. Today these studies are an integral part of many universities' arts and humanities programs. By the late 20th century the recognition of practical knowledge as equal to academic knowledge lead to the emergence of *practice-based research* and *practice as research*. A large range of dance courses are available including:

- Professional practice: performance and technical skills
- Practice-based research: choreography and performance
- Ethnochoreology, encompassing the dance-related aspects of Anthropology, Cultural Studies, Gender Studies, Area studies, Postcolonial theory, Ethnography, etc.
- Dance-Movement Therapy.
- Dance and technology: new media and performance technologies.
- Laban Movement Analysis and Somatic studies
- Community Dance.

A full range of Academic degrees are available from BA (Hons) to PhD and other postdoctoral fellowships, with many dance scholars taking up their studies as mature students after a professional dance career.

Categories of dance

Dance can be divided into two main categories that each have several subcategories into which most dance styles can be placed. They are:

- **Concert dance / Performance dance**
 - 20th century concert dance
 - Competitive dance
- **Social dance / Participation dance**

- Ceremonial dance
- Traditional dance

These categories are not mutually exclusive and are context-dependent; a particular dance style may belong to several categories.

Dance as an occupation

In the U.S. many professional dancers are members of unions such as the American Guild of Musical Artists, the Screen Actors Guild and Actors' Equity Association. The unions help determine working conditions and minimum salaries for their members.

The median earnings of U.S. dancers is about \$21,000 per year with the top 10% making over \$50,000 per year. Dancers may receive other benefits from their jobs such as room and board (for touring production). Professional dancers often have the opportunity to teach as well.

Classical Indian Dance in Modern Times

During the reign of the last Mughals and Nawabs of Oudh dance fell down to the status of 'nautch', an unethical sensuous thing of courtesans.

Later, linking dance with immoral trafficking and prostitution, British rule prohibited public performance of dance. Many disapproved it. In 1947, India won her freedom and for dance an ambience where it could regain its past glory. Classical forms and regional distinctions were re-discovered, ethnic specialties were honored and by synthesizing them with the individual talents of the masters in the line and fresh innovations emerged dance with a new face but with classicism of the past.

Further reading

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2. ^ Guenther, Mathias Georg. 'The San Trance Dance: Ritual and Revitalization Among the Farm Bushmen of the Ghanzi District, Republic of Botswana.' Journal, South West Africa Scientific Society, v30, 1975-76.
3. ^ [\[1\]](#)

Alternative dance

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Alternative dance (known primarily as **indie dance** in the United Kingdom) is a term used for the genre of music combining elements of [dance-pop](#) (or other forms of electronic [dance music](#) such as [house](#) or techno) and alternative rock genres such as indie pop. Alternative dance music is typically predominantly electronic, with programmed beats from drum machines or sampled drum loops and sequenced synthesizer melodies, and thus musically very similar to commercial dance-pop. The indie element is most prevalent in the songwriting; unlike much dance music, alternative dance typically contains lyrics, and, as in indie pop or indie rock, these are often more thematically complex and/or less polished than those of commercial pop.

It could be argued that the seeds of alternative dance were sewn when New Order, inspired by Kraftwerk and the New York club scene, started combining sequenced electronic elements with their often dark and uncommercial lyrics. (Their best-selling single, "Blue Monday," is a prime example of this.) Other Manchester bands, such as the Stone Roses and the Happy Mondays continued the tradition of combining traditionally guitar-based indie music with electronic instrumentation

and production; this culminated in the Madchester scene.

Alternative dance gained in popularity after the Second Summer of Love, when the sounds of [Acid House](#) music had filtered through to and influenced the sounds of chart pop. Various people from an indie background soon adapted the equipment and techniques of [dance-pop](#), combining it with a more astute and less populist songwriting sensibility. Well-known examples of this movement include Saint Etienne and Dubstar.

As both the financial costs and levels of musical virtuosity required to make passable-sounding electronic music drop under the influence of technological improvements, and people who grew up listening to electronic pop take up music, the electronic style epitomised by alternative dance is increasingly becoming the mainstream of independent music, with the once dominant guitar-based form of pop that dominated low-budget independent recordings now becoming just another subgenre.

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Ballet

Ballet is the name given to a specific [dance](#) form and technique. Works of dance choreographed using this technique are called **ballets**, and may include: [dance](#), mime, acting and music (orchestral and sung). Ballets can be performed alone or as part of an opera. Ballet is best known for its virtuoso techniques such as pointe work, grand pas de deux and high leg extensions. Many ballet techniques bear a striking similarity to fencing positions and footwork, perhaps due to their development during the same periods of history, but more likely, because both arts had similar requirements in terms of balance and movement.

Domenico da Piacenza (1390..1470) is credited with the first use of the term *ballo* (in *De Arte Saltandi et Choreas Ducendi*) instead of *danza* (dance) for his *baletti* or *balli* which later came to be known as *Ballets*. The first Ballet *per se* is considered to be Balthasar de Beaujoyeulx's Ballet Comique de la Roynne (1581) and was a ballet comique (ballet drama). 1581 also saw the publication of Fabritio Caroso's *Il Ballarino*, a technical manual on ballet dancing that helped to establish Italy as a major centre of ballet development.

History of ballet

Ballet has its roots in Renaissance court spectacle in Italy, but was particularly shaped by the French ballet de cour, which consisted of social dances performed by the nobility in tandem with music, speech, verse, song, pageant, decor and costume. Ballet began to develop as a separate art form in France during the reign of Louis XIV, who was passionate about dance and determined to reverse a decline in dance standards that began in the 17th century. The king established the Académie Royale de Danse in 1661, the same year in which the first comédie-ballet, composed by Jean-Baptist Lully was performed. This early form consisted of a play in which the scenes were separated by dances. Lully soon branched out into opéra-ballet, and a school to train professional dancers was attached to the Académie Royale de Musique, where instruction was based on noble deportment and manners.

The 18th Century was a period of vast advancement in the technical standards of ballet and the period when ballet became a serious dramatic art form on par with the Opera. Central to this advance was the seminal work of Jean-Georges Noverre, *Lettres sur la danse et les ballets* (1760), which focused on developing the ballet d'action, in which the movements of the dancers are designed to express character and assist in the narrative. Reforms were also being made in ballet composition by composers such as Christoph Gluck. Finally, ballet was divided into three formal techniques *sérieux*, *demi-caractère* and *comique*. Ballet also came to be featured in operas as interludes called divertissements.

The 19th Century was a period of great social change, which was reflected in ballet by a shift away from the aristocratic sensibilities that had dominated earlier periods through Romantic ballet. Ballerinas such as Marie Taglioni and Fanny Elssler pioneered new techniques such as pointework that rocketed the ballerina into prominence as the ideal stage figure, professional librettists began crafting the stories in ballets, and teachers like Carlo Blasis codified ballet technique in the basic form that is still used today. Ballet began to decline after 1850 in most parts of the western world, but remained vital in Denmark and, most notably, Russia thanks to masters such as August Bournonville, Jules Perrot and Marius Petipa. Russian companies, particularly after World War II engaged in multiple tours all over the world that revitalized ballet in the west and made it a form of entertainment embraced by the general public. It is one of the most well preserved dances in the world.

Hard dance

Hard dance is a term that refers to a grouping of modern electronic [dance music](#) genres including hard trance, [hard house](#), [nu-NRG](#), hard-NRG, hardstyle, freeform hardcore and jumpstyle. Hard dance usually is set to tempos 145+ bpm. Hard dance is very fast and usually has a strong drumbeat.

Hardcore dancing

Hardcore dancing is a form of mosh (or slam dancing), an activity performed in a mosh pit at hardcore music shows. Generally the dancing is done to certain visceral parts of hardcore songs specially written to make the audience move around. Common names for these parts are "breakdowns", "beatdowns", "throwdowns" and "two-steps."

Some common derogative terms for said dance are "Ninja Dancing" (named because the dancers look like they are fighting invisible Ninja), "Karate Dancing", and "Straight-edge Ballet".

The practice grew mostly out of the East Coast hardcore scene, especially in New York City. Besides the usual mosh pit routine of pogoing and crashing into each other, participants enjoyed floorpunching to the beat when a slower, more groovy riff was being played. During shows by bands like Gorilla Biscuits, Agnostic Front, Sheer Terror, and Killing Time, this style of dancing was common. In the following years as bands incorporated slower syncopated, metallic rhythms into their songs, the modern "breakdown" and the dancing that went with it was introduced. Sometimes called "kickbox moshing" by its detractors, hardcore dancing now included violent windmills with the arms, karate style spinkicks, and "crowdkills", the act of simply tackling a group of non dancing onlookers, sometimes into the wall. Early Earth Crisis and Biohazard shows were extremely common areas for such activity. Nowadays hardcore dancing is mostly done by fans of the extreme "toughguy" or "metalcore" versions of hardcore

The **two-step** is also common in hardcore dancing. It is used exclusively during mid-tempo punk rock styled riffs and beats (for a good example of such a beat listen to "Safety Dance" by Men Without Hats. Much like the two step in breakdancing or country line dancing, it involves placing one foot in front of the other and hopping forward onto it, then repeated with the other foot, etc. Combined with forward thrusts by the arm opposite to the forward-stepping foot, the dance creates a sort of "running in place" illusion. The move is commonly practiced and refined to look slick or interesting. The "two step," was taken from another form of dancing known to ska music, "skanking."

Regional differences

Because of the vast difference in "scenes" around the world, different levels and styles of dancing are noticeable to the trained eye. For example, Baltimore and New York hardcore crowds are noted for dancing "hard" but also being somewhat respectful and not aiming to cause damage, start fights, or hurt people. Many New Jersey and Philadelphia fans are known for looking down on all forms of hardcore dancing, and generally engage in moshing and heavy drinking. Richmond, Virginia hardcore fans (militia crew) and Virginia Beach, Virginia usually dance "hard" with a lot of headwalking, floorstomping, stage diving and other crowd-killing moves, which sometimes leads to fighting. Petersburg, Virginia has more of a positive hardcore dancing scene using more of the two-step, penny pick-up and "ninja-fighting" and will lend a hand if a fellow dancer falls. Crowds in Indianapolis, Indiana (appropriately nicknamed "The Circle City" for the talent in its circle pits) are known for their highly technical, rhythmic dancing, spin kicks, and crowd kills along with violent headwalking. Some West Coast hardcore fans are known for apathy towards being skillful or violent and simply do it to have a good time. In the South, dancing styles from the more posi or unviolent forms found in Austin, Texas, to the anti-posi (violent, reckless behavior) of fans in Dallas, Texas and Charlotte, North Carolina.

Along with different styles of dancing, there are also a few variations of each "move" depending on where you are. For instance, there are variations of the traditional "two-step", such as the "Maryland two-step" which originated in Maryland but is now gaining popularity throughout the eastern US.

At Pressure Festival '05 in Germany, a young man died after someone kicked him in the stomach in a hardcore dancing pit. This caused some negative attention, but afterwards it appeared that it had nothing to do with the 'mosh pit', it had something to do with his weak heart.

Other differences are with the "Straight Edge Kids/Dancers." In certain areas, these dancers no longer care if a person is hit, hurt, dancing or not. If you are different than those who are in straight edge uniform; such as wearing a bandanna or having longer hair (not extremely long either, even just bangs would justify) or are new to the pit; many will ensure that you get hit while dancing.

Criticism

With such seemingly violent behavior comes controversy. To those uninitiated or unfamiliar with this style of dancing, it can look like a very big fight. Many bar and club owners will not book hardcore shows because of the violent connotations of hardcore dancing. Some book shows completely ignorant to its existence and end up shutting the show down because of the violence, or even because of actual damage done to the venue or its property. Many fans of regular punk rock, heavy metal, and older or retro versions of hardcore detest hardcore dancing, opting for more of a traditional slam dance in their pits, usually because hardcore dancing is not meant to emulate metal but get away from it, and also to perpetuate the HxC philosophy "Screw the straight edge kids and their P***y moshing". This often leads to verbal and physical confrontations when two or more crowds are mixed and each is attempting to mosh in their own style, with each crowd often ignoring or trying to "outmosh" others.

Technique

There are many different styles or "moves", in hardcore dancing. The most popular, arguably, is the "two-step", which involves thrusting your arm opposite to the leg you are moving forward. There are many variations of the two-step which can be seen throughout different scenes and cities. Also popular is the "windmill", a more dangerous move often frowned upon at many old-school and posi shows. It is basically as it is described, creating a windmill effect by throwing your fists around. It can be performed by swinging the fists in a forward motion, reverse, and can also be accompanied by double stomping back and forth across the pit or in place. The "axehandle" is also a common variation, which involves swinging both arms in and out as if you were wildly swinging a large axe. Among many of the moves most commonly seen is the "floorpunch", which, as the name implies, is a basic move in which the dancer punches at the floor. It is usually accompanied with stomping across the pit or stomping in place, and can include fists thrown back in a deliberate attempt to strike anyone behind you. "Picking up pennies" is similar to the floorpunch, but rather than throwing hard shots at the floor, you instead use open hands and reach around to your backside as if to give the illusion of grabbing pennies off the floor and stuffing them into your pockets. "Crowd-killing" is popular among many "tough guys". It can be as simple as running back and forth and slamming into people on the outskirts of the pit, or as elaborate as one dancer picking another up by the waist and walking him around the pit as he bicycle kicks non-dancers in the head. "Windmill kicks" are a common

occurrence and can also be used as a crowd killing technique when done along the edge of the pit. It is your basic every day spinning karate kick, usually done several times in a row or during a sequence of different moves. Grabbing or punching at the air is a common move usually among the metalcore crowd. It can also be performed as a karate chop while almost "crab-walking" across the pit. One of the newest moves to pop up, and also one of the most ridiculed, is the "bucking wheelbarrow" or the "wild lawnmower", in which one dancer gets down on all fours and another dancer grabs his legs at the knee or thigh. The dancer on the ground then pushes himself up and swings his fists while the other pulls him up. "Head Walking" also, is a different kind of stage diving where whoever is doing it instead of throwing itself to be carried by the crowd, they will literally walk over people's heads stepping wildly as they go. Most of these different dance moves are not meant to injure anyone, but performed incorrectly or in a deliberate attempt to harm someone, they can be very dangerous and violent.

Examples in media

Some bands (including popular ones) have included examples of dancing in their videos. New York hardcore punk band Sick Of It All (though not critical of dancing, as their early shows surely brought just as much hardcore dancing as any band) featured a tongue-in-cheek "how to" parody of dancing in their music video for "Step Down." AFI exposed hardcore dancing to a very wide audience with their MTV video for "The Leaving Song, Pt. 2." In addition, one can easily find videos taken by fans at various hardcore punk shows by typing "dancing" or "mosh" into the Kazaa or Soulseek search programs. Of the many videos found on there, among the most popular are 3 preview videos for DVDs put out by the Guerilla Warfare Video Fanzine. All three feature a large array of dancing clips, including people literally bouncing off the wall, circle pitting, and even various injuries, filmed all over the world.

Hi-NRG

Hi-NRG (High Energy) is a type of electronic [dance music](#) which was popular in nightclubs in the early 1980s.

Description

The name "Hi-NRG" comes from the Evelyn Thomas's Disco hit, "High Energy", produced by Ian Levine. Hi-NRG is typified by an energetic staccato sequenced synthesizer sound where the bass often takes the place of the hi-hat. There is often heavy use of the clap sound found on drum machines. During 1984 the music began to crossover into the mainstream pop charts in the United Kingdom, largely due to the success of the Record Shack record label.

Record Shack also enjoyed chart success with tracks by Break Machine and an unlikely comeback single by Eartha Kitt ("Where Is My Man", 1984). Stock Aitken Waterman were Hi-NRG producers at the start of their career, working with Divine and Hazell Dean, and producing the most successful Hi-NRG track, Dead Or Alive's "You Spin Me Round (Like a Record)", which reached number one in the UK. Hi-NRG was largely superseded by [house music](#) but still enjoys an underground following, usually in the form of Hi-NRG versions of mainstream pop hits.

Many of the Hi-NRG tracks produced in Europe at the time qualify doubly as examples of [Italo disco](#) (i.e., Bobby Orlando, Taffy, Magazine 60, Divine, Roni Griffith, the Flirts, Lime, etc.) and discofox (i.e. Linda Jo Rizzo, Lian Ross, Modern Talking, Fancy, Lift Up, Blue System, Bad Boys Blue.)

Association

The style is often associated with gay promiscuity, thus Miquel Brown's "So Many Men, So Little Time" and Hazell Dean's "Searchin' (I Gotta Find a Man)", whilst typically sung by women, are actually aimed at gay men. It is also associated with camp excess and gender bending by artists such as Divine and Pete Burns.

Artists

Earlene Bentley
Laura Branigan
Bronski Beat
Dead Or Alive
Edyta
Hazell Dean
Eastbound Expressway
Laura Pallas
Barbara Pennington
Seventh Avenue

Shannon
Sylvester and producer Patrick Cowley
Evelyn Thomas
Taffy
Tony De Vit
Tapps

Records

All of these records reached the Hi-NRG charts in the late 1980s:

Bianca - Midnight Lover
Bodyheat - No! Mr Boom Boom (Diamond Records)
Crystal In The Pink - Back To You
Celena Duncan - Questions And Answers (Nightmare Records)
Barbara Doust - If You Love Somebody
Sisley Ferre - For You (Hotsound Records)
Fun Fun - Could This Be Love
Samantha Giles - Stop
Havana - Satisfy My Desire (Wow Records)
Carol Jiani - Turning My Back And Walking Away (Nightmare Records)
Lanei - Love Bites (Opium Records)
Lime - Gold Digger (TSR Records)
M&H Band - Popcorn
Marsha Raven - I Like Plastic
Man To Man - Hard Hitting Love (Nightmare Records)
Midnight Sunrise - This Is A Haunted House (Nightmare Records)
Modern Rocketry - I Feel Love Coming (Megatone Records)
Off - Electrica Salsa (Ton Son Ton Records)
Linda Jo Rizzo - Perfect Love
Shooting Party - Safe In The Arms Of Love
Helena Springs - Paper Money (Atlantic Records)
Scott Stryker - Science Fiction
T-Arc - Undercover Lover (ZYG Records)
Linda Taylor - Every Wakin' Hour (Nightmare Records)
Tuillio De Piscopo - Stop Bajon (Primavera) (Greyhound Records)
Vivien Vee - Heartbest (X-Energy Records)
XS-S - I Need More (VCN Records)

Number Ones

These records reached Number One in the Hi-NRG charts compiled by James Hamilton and Alan Jones in Record Mirror

Eria Fachin - Savin' Myself (Power Records - 1987)
Michelle Goulet - Over And Over And Over (Island Records America - 1988)
Man To Man - Who Knows What Evil? (Nightmare Records)
Kim Weston - Signal Your Intention (Nightmare Records - 1987)

Cover Versions in the Hi-NRG style

Quantize - The Sun Ain't Gonna Shine Anymore, a cover of The Walker Brothers on Passion Records.
Seventh Avenue - The Love I Lost, a cover of Harold Melvin and the Bluenotes on Nightmare Records.
Bona-Riah - House Of The Rising Sun on Rise Records

Record Labels

Record labels that most frequently appeared in Record Mirror's Hi-NRG chart are as follows:

Bolts Records
Flea Records - Italy
Hi Tension Records - Belgium
Macho Records - Italy
Nightmare Records
Passion Records
Time Records - Italy
X-Energy Records - Italy

Source

- Jones, Alan and Kantonen, Jussi (1999) *Saturday Night Forever: The Story of Disco*. Chicago, Illinois: A Cappella Books. ISBN 1556524110.

Hip hop dance

Hip hop dance refers to dance styles primarily danced to hip hop music, or that have evolved as a part of the hip hop culture. Hip hop dance can be divided into old school and new school, but the separation between the two is somewhat ambiguous and thought to be evolving with the passing of time.

Hip hop dances are often considered street dances, because of how they were formed and are being practiced.

Old school

Old school hip hop dances are those styles that evolved in the 1970s and 1980s and were primarily danced to funk and old school hip hop music. Breakdancing is the best known of all hip hop dance styles, and is considered a corner stone of hip hop culture itself. In the 1980s, many funk dance styles that originally evolved separated from hip hop, such as popping and locking, started to be incorporated with the hip hop culture as well, and could be seen danced together with breakdancing.

New school/new style

In the 1990s, as hip hop music evolved and grew further away from funk, it got slower, heavier and more aggressive. This gave birth to new styles of hip hop dance, most of them danced upright in opposite to breakdancing which is famous for its floorwork. New school hip hop dancing took inspiration from many of the older street dance styles and merged them into something new. Some more specific styles of new school hip hop are krumping, harlem shake, snap dancing, blood walk, clown walk, hill toe, booty popping, crip walk.

Classifying new school hip hop as a dance style of its own has grown common with larger street dance competitions such as Juste Debout, which includes *new style* as a separate category for people to compete in.

Many of the newer styles of hip hop are a common sight in today's youth-oriented music videos on television channels such as MTV.

Hip hop at dance studios

Today, many dance studios offer hip hop classes in which they practice elements of various hip hop dances, often mixing them with more structured dance styles such as jazz. As hip hop is such a broad genre it gives the choreographer much freedom and room for personal interpretation, allowing them to be more creative.

Breakdance

Breakdance, also known as **breaking** or **b-boying**, is a street dance style that evolved as part of the hip hop movement in the South Bronx of New York City during the early 1970s. It is the best known of all [hip hop dance](#) styles.

Breakdancing is one of the four original elements of hip hop, the others being rapping, [DJing](#), and graffiti.

Etymology

Breakdancing was never a term used by its original practitioners, who preferred to refer to themselves as "B-boys" and "B-girls". The term was popularized in the '80s when it became more of a media phenomenon. David Toop describes breakdancing as being an adaptation of the Break, a dance popular before being replaced by the Freak (popularized by CHIC's "Le Freak" in 1978), but then revived by artists such as the Nigga Twins, Spy, and the Zulu Kings. He also explains that it may have originated from a literal break in the song: "the word break or breaking is a music and dance term (as well as a proverb) that goes back a long way. Some tunes, like "Buck Dancer's Lament" from the early 20th century, featured a two-bar silence every eight bars for the break - a quick showcase of improvised dance steps." However, in the documentary "The Freshest Kids," hip hop pioneer DJ Kool Herc insists that the name breaking originated in the slang term "break," meaning someone going "off" or crazy, as the dancers seemed to do when driven by the right beat.

Origin: From Street to Dance

There is a widespread belief that breakdancing (b-boying), in its organized form seen today, began as a way for rival gangs of the ghetto to mediate their differences. This dynamic, however, is but a result of speculation by the media at time of the dance's emergence into popularity in the early 1980s. The general consensus amongst members of the scene is that while the dance may have had the effect of mediation, successful mediation was not the intent nor always the outcome of "battles" (Often, violence was incited a result of such battles).

Exhibiting routines of stylish but sometimes violent implications, winners were determined by the dancer who could outperform the other, that is, display a set of more innovative maneuvers unmatched

in difficulty and style.

Through the highly energetic performances of funk legend James Brown and the rapid-growth of dance teams like the Rock Steady Crew of New York City. The competitive ritual of gang warfare evolved into a pop-culture phenomenon. Under the label of "breakdancing," b-boying received massive media exposure. Soon nearly all the parties, disco clubs, and talent shows showcased signs of competitive dance, especially for gang members, where passion for dance served as a positive diversion from the threats of city life.

Though its intense popularity eventually faded in the 1980s, breakdancing is still a mainstream phenomenon, maintaining exposure through comical portrayals in commercials and movies. For the enthusiasts, however, b-boying remains a pastime, and for a rare few, a way of life through commercial endorsements.

Style

Before evolving into its present form, breakdancing was a homogenization of four distinct styles of dance: breaking, dancing, locking (dance) , and popping. Breakdance is commonly associated with, but distinct from, popping, and locking (dance), which are two elements of the funk styles that evolved independently in California during the late 1960s, however elements of popping or poppin itself may have existed as a style or subculture of dance as early as the 1920's when it, or the general sub culture of dance associated with Afro-Americans was known as Boogaloo. Evidence of this is found in the form of statements made by certain "founding" poppers or originators of the modern styles, regarding witnessing or having knowledge of senior citizens and elders whom could either pop or boogie, or taught them about some aspect of the art. Other styles of dance associated with the funk styles include locking, tutting, boogaloo and liquid dancing. These styles are sometimes more "contortionistic" than "athletic," although they are often incorporated by breakdancers who wish to widen their expressive range.

Breakdance moves

All of the above styles factor heavily into the breaker's movements while standing, called **toprock**. Topping is the name given to any part of a breakdancing routine that is performed principally from a standing position. Topping moves depend upon coordination, flexibility, and style. They are less physically demanding than most downrock moves, but perfecting them is a never-ending process.

Toprock often begins the routine, and while it serves as a good warm-up for the more athletic moves that may follow, it is first and foremost a display of style. It is unorthodox-looking in general, and breakdancers take pride in inventing ever-more unique toprock. (Note: Uprock is sometimes incorrectly used as a synonym of *toprock*)

As opposed to toprock, **downrock** encompasses all moves performed with hands, arms, or a part of the torso in contact with the floor. **Footwork** is nearly synonymous with downrock, but is a more restrictive term usually applied to any downrock moves which are not power moves. Downrock is generally much more athletic, acrobatic, and akin to gymnastics. Toprocks and downrocks are often discussed independently, but good breakers can combine them seamlessly, especially once they master some basic transitions.

Breakers usually begin by toprocking, and then drop down to the floor, typically into some variation of the foundational 6-step. The 6-step can be combined with, or transitioned into, most other breakdancing moves, including some of the most recognizable power moves such as the swipe, windmill, and flare. After performing the techniques, the breakdancer will often end the dance on his feet, contorted into a freeze, or apparently injuring himself with a suicide.

Style vs technique

One of the greatest divides in breakdancing is the give-and-take between style and technique (or *power*). Devotees of each aspect are commonly known as styleheads and powerheads. Styleheads focus on the dancing side of breakdance. They may look down on powerheads as hack gymnasts who have eschewed the fundamental dance aspect for flashy acrobatics. Powerheads would respond that styleheads are little different from dancers from other styles because they neglect the difficult athletic moves that make breakdancing so unique.

Battles

Battles are breakdancing events in which breakers form a circle and take turns trying to show each other up through either better style, more difficult moves, and/or combinations of both. Battles can pit individuals against one another, but often take place between two opposing breakdance crews.

Today serious battles are usually held at organized b-boy events. The battles are usually part of a tournament-style competition with cash prizes, or they are featured [[each crew is paid to dance. It's not uncommon that spontaneous battles will happen at events as well,

when rival crews show up with most of their members. These events are called "jams," and generally consist of several hours of "cyphering" (open circles), followed by the main battle event.

The largest competition each year is probably Battle of the Year (BOTY), held in Germany since 1990, and featuring crews from around the world. Despite its name, BOTY focuses on choreographed routines. After judges rate the routines, the final winner, and de facto world champion crew, is decided in a final battle (along with 2nd, 3rd, and 4th places). Recent winners have been from France, Korea, Germany, and Hungary. While crews from the USA have won in the past, the claim is that they are not often winners of BOTY because competitions in the USA are almost exclusively battles and hip hop dances, whereas in the rest of the world, dance routine competitions are more common. Additionally, until recently (August 21 2005), the USA has not held a BOTY USA national event and thus has not had a crew to send to the finals in Germany. BOTY USA 2005 was the first; at this event, Knucklehead Zoo defeated Renegades in the finals and won Best Show to secure their victory and entry in the BOTY finals. Nonetheless, this is a good indicator of how widespread the practice and high ability level of this American folk art form has become.

Another competition gaining much popularity is BC One, sponsored by Red Bull. This tournament invites sixteen of the best b-boys from around the world to compete one-on-one in single-elimination, thereby making the competition intense. This is somewhat unique, as most battle events pit entire crews or crew fragments of 3 or more people. Most other instances of one-on-one matchups are one-time main event attractions for entire jams, not comprising the entire event.

Breakdancing as a Folk Dance

There is some academic interest in whether breakdance can be considered a folk dance. In particular, street dances are living and evolving dance forms, while folk dances are to a significant degree bound by tradition. Breakdance was in the beginning a social dance but in the later years, mostly because of media and television, its goal has become more of a performance dance.

Music

Contrary to popular belief, b-boys do not only break to hip hop. It is very common to see b-boys breaking to jazz, [funk](#), [freestyle](#), and soul tracks. Whatever genre it is, most of the songs popular for

breaking are from the 1970s and 1980s. Modern mainstream hip hop, through its changes, is generally not as good for breaking as tunes from when breaking had its peak popularity. Generally, a common feature of bboy music is the presence of a break which is looped several times by the dj. In order to do so, the DJ usually acquires two copies of the record containing the break. The history credits Kool Dj Herc for the invention of this concept and technique. The resulting piece of music created by continuous looping of a musical phrase is termed a breakbeat. The most traditional understanding of what b-boy music should be like states that "b-boy break to the beat". This definition is however flexible and many b-boy classics do not follow this format. The typical b-boy tune has a beat ranging between 120 and 135 beats-per-minute with shuffled 16th and quarter beats in the percussive pattern.

Music is a very important thing to a b-boy. One could argue that the knowledge of music is almost as important as the ability to dance to it. Skilled b-boys are expected to have almost a trainspotter-esque detailed knowledge of breaking songs. They show this through hitting certain interesting focal points in each song, perhaps with a freeze, and also somewhat "narrating" with their motions, which is often humorous as well as impressive.

The concept of breakbeats was later developed in non b-boy related types of music. Also, the term breakbeat is nowadays mostly used to refer to certain genres in [electronica](#).

Culture

Since its first inception breakdancing has provided a youth culture, originating from violent urban street gangs. Today however, breakdancing culture is remarkably constructive with a character somewhere in between those of dancers and athletes. Since acceptance and involvement centers on dance skills, breakdancing culture is unusually free of the common race, gender and age boundaries of a subculture. Social interaction centers on practice and performance, which are occasionally intertwined because of its improvisational style. While featured at dance schools, breaking is typically taught to newbies by more experienced b-boys and passed on to new generations in an informal word-of-mouth way.

In contrast to this social breakdancing culture there are *Internet b-boys*, also known as *e-boys*, or as they call them in Japan: *Otaku b-boys*. These have learned much of what they know of the dance purely from the internet and from watching videoclips, not by instruction or by the passing of knowledge from one generation to another. The reason for

this might be that they do not have access to competent instructors or social circles that can provide them with teaching and inspiration. Such b-boys are by some groups looked-down upon as not having their heart in hip hop culture.

Because of its functional demands on music and clothing, breakdance culture has become largely separated from popular hip hop since the 1980s. B-Boying has made itself aware to the mainstream crowd, making popular appearances in movies like *Zoolander*.

Fashion

For the breakdancer, fashion is an important aspect of their identity. Many breakdancers in the 1980s dressed wearing flat-soled Adidas, Puma, or Fila shoes with thick, sometimes patterned laces. Some breakdancers matched their hats, shirts, and shoes to show uniformity within a breakdancing crew, and was perceived a threat to the competitor in the form of "strength in numbers." B-boys also wore nylon tracksuits which were functional as well as fashionable. The slick, low-friction surface allowed the breakdancer to slide on the floor much more readily than if he or she had been wearing a cotton shirt. Hooded nylon jackets allowed dancers to perform head spins and windmills with relative ease. Additionally, the popular image of the original breakdancer always involved a public performance on the street, accompanied by the essential boombox.

B-boys today dress differently from b-boys in the 80s, but one constant remains, and that is dressing "fresh". Due to the spread of b-boying as an artform from the inner cities out into the suburbs and to different social groups, different senses of "fresh" have arisen. Generally the rule that one's gear needs to match has remained from the 80s, along with a certain playfulness. Kangols are still worn by some, track pants and nylons still have their place combined with fresh sneakers and hats. Trucker hats were reintroduced on the scene in the late 1990s, well before the mainstream pop culture began wearing them again in numbers.

Function is heavily intertwined with b-boy fashion. Due to the demands on the feet in b-boying, b-boys look for shoes with low weight, good grip, and durability when given pressure to the sole as well as elsewhere. Headwear can facilitate movement with the head on the ground, especially headspins. Bandanas underneath headwear can protect from the discomfort of fabric pulling on hair. And wristbands placed along the arm can lower friction at a particular place as well as provide protection. Today's breakdancing styles which

emphasize fast-paced, fluid floor moves and freezes, different from that of two decades ago, requires more freedom of movement in the upper body, so less baggy upperwear is more common today (though pants remain baggy).

There are dancers and crews that now have begun to dress in a style similar to "goth" or punk rockers in order to stand out from the more traditional toned-down b-boy look.

Certain clothing brands have been associated with breaking. *Tribal* is an example. Puma is also well known in the breaking community. Both brands sponsor many b-boy events.

But aside from these generalities, many b-boys choose not to try too hard to dress for breaking, because in a certain sense one would want to be able to break anytime, anywhere, whatever the circumstances. This is related to why many would rather learn headspins without a helmet, despite it being able to facilitate.

Media

In the 1980s, with the help of pop culture and MTV, breakdancing made its way from the suburbs to the rest of the world as a new cultural phenomenon. Musicians such as Michael Jackson popularized much of the breakdancing style in their music videos. Movies such as *Flashdance*, *Wild Style*, *Beat Street*, *Breakin'* and *Breakin' 2: Electric Boogaloo* also contributed to breakdancing's growing appeal. Today, many b-boys and former breakers are disappointed by the media hype that watered the dance down into money and overfocus on power moves.

Myths

For the most part, the danger inherent in b-boying is overemphasized. One can understand wanting the deterrent of fear in the past, as b-boying was associated with gang activity. Nowadays, however, the fear of life-threatening injury is largely unfounded. Like any other "street" activity, there is a certain associated stigma which must be considered if an accurate assessment is desired. As with any other physical activity, there is of course a measured risk of physical injury.

On the history of breakdancing, it has often been presented as a dance that replaced fighting between street gangs. Many regard this as true and believe that breakdance battles were used to act out conflicts and that some gang members went from fighting to dancing. Others believe it a misconception that b-boying was originally based on

mediating gang rivalry at all.

Shows

- The Late Show London - the UK's most innovative breakdance show hosted by Jonny B

References

History links

- The Freshest Kids: A History of the B-Boy. Film
-

Related links

- David Toop (1991). *Rap Attack 2: African Rap To Global Hip Hop*, p.113-115. New York. New York: Serpent's Tail. ISBN 1852422432.

Social dance

Social dance is a major category or classification of [danceforms](#) or dance styles, where sociability and socializing are the primary focuses of the dancing.

This compares to other major categories based on purpose:

Ceremonial dance - Competitive dance - Erotic dance - Participation dance - Performance dance

Many social dances are partner dances. In fact, quite often when spoken about social dances, ballroom or other partner dances are kept in mind. However it is natural to include in this category such groups of dances as circle dances, line dances, novelty dances, or simply club dancing in solo.

- [Ballroom dance](#)
- [Swing dance](#)
- Club dance
- Country and Western dance

- Ethnic dance
- Folk dance
- Scottish country dance
- Square dance
- Street dance
- Tango

There may be aspects of any of the above dance forms that are either competitive or performance-oriented in nature.

Ballroom dance

Ballroom dance, refers collectively to a set of partner dances, which originated in the Western world and are now enjoyed both socially and competitively around the globe. Its performance and entertainment aspects are also widely enjoyed on stage, in film, and on television. While historically ballroom dance may refer to any form of formal social dancing as recreation, with the eminence of dancesport in modern times the term has become much narrower in scope, usually referring specifically to the International Standard and International Latin style dances (see dance groupings below). In the United States, two additional variations—"American Smooth" and "American Rhythm"—have also been popularized and are commonly recognized as styles of "ballroom dance".

Definitions and history

The term "ballroom dancing" is derived from the word ball, which in turn originates from the Latin word *ballare* which means "to dance".

The definition of ballroom dance also depends on the era. Balls have featured Minuet, Quadrille, Polonaise, Pas de Gras, Mazurka, and other popular dances of the day, which are considered to be historical dances.

In times past, ballroom dancing was "[social dancing](#)" for the privileged, leaving "folk dancing" for the lower classes. These boundaries have since become blurred, and it should be noted even in times long gone, many "ballroom" dances were really elevated folk dances.

Ballroom dancing has been in continual use as a social art form since its inception with one exception in the 20th century. Dance historians usually mark the appearance of the *Twist* in the mid 1960s as the end of social partner dancing, and they credit what was then

called the Latin Hustle for bringing it back in the late 1970s.

Rogers and Astaire

In the early 20th century, the on-screen dance pairing of Fred Astaire and Ginger Rogers greatly influenced ballroom dancing in the USA. Although both actors had independent projects and careers (Astaire had many other partners and Rogers won an Academy Award for a dramatic role), their filmed dance sequences have reached iconic status. Much of their work portrayed social dance, although their performances were highly choreographed (often by Astaire or Hermes Pan), meticulously staged, and continually rehearsed. Ballroom dance historians note their portrayal of early 20th-century dancers Vernon and Irene Castle.

Their work has greatly influenced the American-style ballroom syllabus. American Smooth style was influenced greatly by the work of franchises such as Arthur Murray and Fred Astaire Dance Studios where 'Fred & Ginger' classes and workshops remain popular.

Modern ballroom movements

Classic and vintage dance societies are dedicated to the performance and preservation of ballroom dances of the past. These companies perform at special events attired in traditional dance costume. Some instructors specialize in the dances of one place or time, or in fad dances: short-lived, time-specific dances that may be associated with the music or style of an era (such as The Twist) or a particular song (such as YMCA or La Macarena).

Competitive dancing

In spite of its historical image as a pastime for the privileged; formal competitions, sometimes referred to as DanceSport, often allow participation by less advanced dancers at various proficiency levels.

In the United States, amateur dance proficiency levels are defined by USA Dance (formerly United States Amateur Ballroom Dance Association, USABDA) as Bronze->Silver->Gold for syllabus dancers, and Novice->Prechampionship->Championship for open competitors. These levels roughly correspond to the "E" to "S" levels in Europe and Australia. Among professionals, levels classify into Rising Star and Open Professional.

Eligibility and "leveling up" requirements will vary greatly between

countries and sometimes within. For instance, in addition to USA Dance competitions, amateur dancers in the United States often participate in competitions sanctioned by NDCA or YCN (Youth Collegiate Network), each with its own distinct culture in addition to differing definitions of level and eligibility requirements.

The International Olympic Committee now recognizes competitive ballroom dance. It now appears doubtful that it will be included in the Olympic Games especially in light of efforts to reduce the number of offerings, but the application has not been permanently rejected.

Ballroom dancing competitions in the former USSR also included the Soviet Ballroom dances, or Soviet Programme. Australian New Vogue is danced both competitively and socially. In competition there are 15 recognised New Vogue dances, which are performed by the competitors in sequence. Internationally, the Blackpool Dance Festival, hosted annually at Blackpool, England, is considered the most prestigious event a dancesport competitor can attend.

Elements of competition

In competition ballroom dancers are judged by multifarious criteria such as connection, frame, posture, speed, proper body alignment, proper usage of weight/ankles/feet, and grooming. Judging in a performance-oriented sport is inevitably subjective in nature, and controversy and complaints by competitors over judging placements are not uncommon. The scorekeepers—called scrutineers—will tally the total number recalls accumulated by each couple through each round until the finals, when the Skating system is used to place each couple by ordinals, typically 1-6, though the number of couples in the final can vary.

Medal examinations

Medal examinations enable dancers' abilities to be recognized according to conventional standards. In medal exams, each dancer performs two or more dances in a certain genre (e.g., International Standard) in front of a judge. In North America, examination levels include Bronze, Silver, and Gold. Each level (i.e. Bronze, Silver, Gold) may be further subdivided into either two or four separate sections.

Dances

Commonly, "ballroom dance" refers to both International Standard

and International Latin, though in some cases its meaning can be restricted to only the international standard dances. In the United States, the American styles (American Smooth and American Rhythm) are also included. Less commonly, other dances are also included under the umbrella "ballroom dance". Such dances include Nightclub Dances such as [Lindy Hop](#), West Coast Swing, and Hustle. Others are called street dances, including salsa and merengue. Nightclub dances are danced differently in different places, and club/street styles differ from the styles taught in ballroom studios.

In Europe, Latin Swing dances include Tango Argentino, Mambo, Lindy Hop, Swing Boogie (sometimes also known as Nostalgic Boogie), and Disco Fox. Country and Western dances are danced both competitively and socially at Country & Western bars, clubs, and ballrooms. There is also a Rock 'n' Roll dance variant accepted as a social dance. A related category is regional social dances. One example is the subcategory of Cajun dances that originated in New Orleans, with branches reaching both coasts of the United States.

Standard/Smooth dances are normally danced to Western music (often from the mid-twentieth century), and couples dance counter-clockwise around a rectangular floor generally following the line of dance. In competitions, competitors are costumed as would be appropriate for a white-tie affair, with full gowns for the ladies and bow tie and tailsuits for the men; though in American Smooth it is now conventional for the men to abandon the tailsuit in favor of shorter tuxedos, vests, and other creative outfits.

Latin/Rhythm dances are commonly danced to contemporary latin music, and with the exception of a few travelling dances (e.g. Samba and Paso Doble) couples do not follow the line of dance and perform their routines more or less in one spot. In competitions, the women are often dressed in short-skirted latin outfits while the men outfitted in tight-fitting shirts and pants; the goal being to bring emphasis to the dancers' leg action and body movements.

International Style

International Standard

Slow Waltz - [Tango](#) - Viennese Waltz - Slow Foxtrot - Quickstep

International Latin

Cha cha - Samba - Rumba - Paso Doble - Jive

American Style

American Smooth

[Waltz](#) - [Tango](#) - Foxtrot - Viennese Waltz

American Rhythm

Cha-cha - Rumba - East Coast Swing - Bolero - [Mambo](#)

Other dances occasionally categorized as ballroom

Nightclub

Nightclub Two-step - Hustle - Modern Jive / LeRoc / Ceroc - and the whole swing variety: West Coast Swing / East Coast Swing (always included in the "American Rhythm" category) / [Lindy Hop](#) / Carolina Shag / Collegiate Shag / Balboa

Latin nightclub

Salsa - Merengue - Cumbia - Bachata - Cha-cha - Samba

Country/Western

[Polka](#) - Cha-cha - Two-step - [Waltz](#)...

also referred to as "Country and Western" or C/W:

[C/W Polka](#) - C/W Cha-cha - C/W Two-step - [C/W Waltz](#)...

Cajun dances

Cajun One Step - Cajun Two Step - Zydeco - Cajun Waltz - Cajun Jitterbug

Other

[Argentine tango](#)

[Polka](#)

Waltz

The **waltz** is a [ballroom](#) and [folk dance](#) in 3/4 time, done primarily in closed position. The most common basic figure of a waltz is a full turn in two measures using three steps per measure.

The waltz first became fashionable in Vienna around the 1780s, spreading to many other countries in the years to follow. The waltz, and especially its closed position, became the example for the creation of many other ballroom dances. Subsequently, new types of waltz have developed, including many folk and several ballroom dances.

Origin

The waltz is assumed by some to be a descendant of the lavolta. This is unproved, and the fundamental differences in technique make it hard to imagine how the one could be so closely related to the other. The main reason to assume such a descent is merely that these are two of the earliest European turning dances in closed positions for which we have explicit written instructions. It is likely, however, that they could have had a common ancestor. The Laendler has also been suggested as a possible ancestor.

In the 19th and early 20th century, numerous different forms of waltz existed, including versions done in 2/4 or 6/8 (sauteuse), and 5/4 time (5/4 waltz, half and half). In the 1910s a form called the "Hesitation Waltz" incorporated pauses and was danced to fast music. In the 19th century the word primarily indicated that the dance was a turning one; one would "waltz" in the polka to indicate rotating rather than going straight forward without turning.

Various styles of waltz

- In contemporary ballroom dance, the fast versions of the waltz are called Viennese waltz.
- International Standard Waltz has only closed figures; that is, the couple never leaves closed position.
- The American Style Waltz, in contrast to the International Standard Waltz, involves breaking contact almost entirely in some figures. For example, the Syncopated Side-by-Side with Spin includes a free spin for both partners. Open rolls are another good example of an open dance figure, in which the secondary partner alternates between the primary partner's left and right sides, with the primary partner's left or right arm (alone) providing the lead.
- The Cross Step Waltz is a newer style of waltz where the first step is a cross-step into the line of direction. This was popularized in classes at Stanford University and allows for a much richer assortment of variations.
- The [tango](#) style of dance has a "creole waltz", or Vals, which is danced in three, but with steps that are idiomatic to the tango.

Waltzes were the staple of many American musicals and films, including "Waltz in Swing Time" sung by Fred Astaire.

Folk dance

Folk dance is a term used to describe a large number of dances that tend to share the following attributes:

- They were originally danced in about the 19th century or earlier (or are, in any case, not currently copyrighted);
- Their performance is dominated by an inherited tradition rather than by innovation;
- They were danced by common people and not exclusively by aristocracy;
- There is no one governing body that has final say over what "the dance" is or who is authorized to teach it. This also means that no one has the final say over the definition of folk dance or the minimum age for such dances.

Folk dances are traditionally performed during social events by people with little or no professional training. New dancers often learn informally by observing others and/or receiving help from others. Folk dancing is viewed as more of a social activity rather than competitive, although there are professional and semi-professional folk dance groups, and occasional folk dance competitions.

Types of folk dance

Types of folk dance include contradance, English country dance, international folk dance, Irish dance, Maypole dance, Morris dance, Scottish country dance, square dance, and sword dance. Some choreographed dances such as Israeli folk dance are called folk dances, though this is not true in the strictest sense. Country dance overlaps with contemporary folk dance and ballroom dance. Most country dances and ballroom dances originated from folk dances, with gradual refinement over the years.

Folk dances are often part of the social fabric of the country, and often have common features. People familiar with folk dancing can often determine what country a dance is from even if they have not seen that particular dance before. Some countries' dances have features that are unique to that country, although neighboring countries sometimes have similar features. For example, the German and Austrian schuhplattling dance consists of slapping the body and shoes in a fixed pattern, a feature that few other countries' dances have. Folk dances sometimes evolved long before current political

boundaries, so that certain dances are shared by several countries. For example, some Serbian, Bulgarian, and Croatian dances share the same or similar dances, and sometimes even use the same name and music for those dances.

Although folk dancing was historically done by the common people of the local culture, international folk dance has received some popularity on college campuses and community centers within the United States and other countries.

Terminology

The term "folk dance" is sometimes applied to dances of historical European culture, typically originated before 20th century. For other cultures the terms *ethnic dance* or *traditional dance* are sometimes used, although the latter terms may encompass ceremonial dances.

Modern street dances such as hip hop are not generally considered folk dances because such dances are living and evolving dance forms, while folk dances are to a significant degree bound by tradition.

Ballroom dance, depending on the particular dance, can be considered folk dance.

The terms *ethnic* and *traditional* are used when it is required to emphasize the cultural roots of the dance. In this sense, nearly all folk dances are ethnic ones. If some dances, such as **polka**, cross ethnic boundaries (and even cross the boundary between *Folk* and **Ballroom** dance), ethnic differences are often considerable enough to speak of, e.g., "Czech Polka" vs. "German Polka".

However, not all ethnic dances are folk ones. The simplest example of these are ritual dances or dances of ritual origin.

Folk dancing in the media

Richard Thompson wrote a song for folk dancers titled *Don't Sit On My Jimmy Shands*, a reference to Scottish musician Jimmy Shand that produced bagpipe music. In the 1960's this movement was supported by record labels such as *Folk Dancer* by Michael and Maryann Herman, and the Folkways label by Moses Asch which is currently under the Smithsonian Institute.

Flamenco

Flamenco is a song, music and dance style which is strongly

influenced by the Gitanos, but which has its deeper roots in Moorish and Jewish musical traditions.

Flamenco culture originated in Andalusia (Spain), but has since become one of the icons of Spanish music and even Spanish culture in general.

According to Blas Infante in his book "Orígenes de lo flamenco y secreto del cante jondo", etymologically, the word Flamenco comes from Hispano-Arabic fellah mengu, "Peasant without Land". This hypothesis has no basis in historical documents, but Infante connects it to the huge amount of Ethnic Andalusians who decided to stay and mix with the Gypsy newcomers instead of abandoning their lands because of their religious beliefs (Moriscos). After the Castilian conquest of Andalusia, the Reconquista, most of the land was expropriated and given to warlords and mercenaries who had helped the Castilian kings enterprise against Al-Andalus. When the Castilians later ordered the expulsion or forceful conversion of the Andalusian Moriscos, many of them took refuge among the Gypsies, becoming fellahmengu in order to avoid death, persecution, or forced deportation. Posing as Gypsies they managed to return to their cultural practices and ceremonies including the singing.

Other hypotheses concerning the term's etymology include connections with Flanders, the flameante (arduous) execution by the performers, or the flamings.

Originally, flamenco consisted of unaccompanied singing (*cante*). Later the songs were accompanied by flamenco guitar (*toque*), rhythmic hand clapping (*palmas*), rhythmic feet stomping (*zapateado*) and [dance](#) (*baile*). The *toque* and *baile* are also often found without the *cante*, although the song remains at the heart of the flamenco tradition. More recently other instruments like the *cajón* (a wooden box used as a percussion instrument) and castanets (*castañuelas*) have been introduced.

"Nuevo Flamenco", or New Flamenco, is a recent variant of Flamenco which has been influenced by modern musical genres, like [rumba](#), salsa, pop, rock and jazz.

Flamenco history

Many of the details of the development of flamenco are lost in Spanish history. There are several reasons for this lack of historical evidence:

- The turbulent times of the people involved in flamenco culture. The Moors, the Gitanos and the Jews were all persecuted and

expelled by the Spanish Inquisition at various points in time as part of the Reconquista.

- The Gitanos mainly had an oral culture. Their folk songs were passed on to new generations by repeated performances in their social community.
- Flamenco was for a long time not really considered an art form worth writing about according to Spaniards. Flamenco music has also slipped in and out of fashion several times during its existence.

Granada, the last Muslim stronghold, fell in 1492 when the armies of the Catholic king Ferdinand II of Aragon and queen Isabella of Castile reconquered this city after about 800 years of mainly Moorish rule. The Treaty of Granada was created to have a formal base for upholding religious tolerance, and this paved the way for the Moors to surrender peacefully. For a few years there was a tense calm in and around Granada, however the inquisition did not like the religious tolerance towards Muslims and Jews. Therefore the inquisition used religious arguments to convince Ferdinand and Isabella to break the treaty and force the Moors and Jews to become Christians or leave Spain for good. In 1499, about 50,000 Moors were coerced into taking part in a mass Baptism. During the uprising that followed, people who refused the choices of Baptism or deportation to Africa, were systematically eliminated. What followed was a mass exodus of Moors, Jews and Gitanos from Granada city and the villages to the mountain regions (and their hills) and the rural country.

It was in this socially and economically difficult situation that the musical cultures of the Moors, Jews and Gitanos started to form the basics of flamenco music: a Moorish singing style expressing their hard life in Andalusia, the different *compas* (rhythm styles), rhythmic hand clapping and basic dance movements, see Andalusian cadence. Many of the songs in flamenco still reflect the spirit of desperation, struggle, hope, and pride of the people during this time. Flamenco singers are specifically renowned for their somewhat harsh and natural vocal quality. This style is meant to evoke the nature of suffering so closely related to the origins of the music. Other local Spanish musical traditions (i.e. Castillian traditional music) would also influence, and be influenced by, the traditional flamenco styles.

The first time flamenco is mentioned in literature is in 1774 in the book *Cartas Marruecas* by José Cadalso. The origin of the name flamenco however, is a much-debated topic. Some people believe it is a word of Spanish origin and originally meant Flemish (*Flamende*). However, there are several other theories. One theory suggests an Arabic origin taken from the words *felag mengu* (meaning: 'peasant in

flight' or 'fugitive peasant').

During the so-called golden age of flamenco, between 1869-1910, flamenco music developed rapidly in music cafés called *café cantantes*. Flamenco dancers also became one of the major attractions for the public of those cafés. The art of Flamenco dance was immediately defined in the contrast between male and female styles. Males typically focus more on complex foot movements partnered with relatively little upper-body movement. The female style on the other hand incorporates graceful and distinctly feminine, hip, hand, and arm movements. Along with the development of Flamenco dance, guitar players supporting the dancers increasingly gained a reputation, and so flamenco guitar as an art form by itself was born. Julián Arcas was one of the first composers to write flamenco music especially for the guitar.

The flamenco guitar (and the very similar classical guitar) is a descendent from the lute. The first guitars are thought to have originated in Spain in the 15th century. The traditional flamenco guitar is made of Spanish cypress and spruce, and is lighter in weight and a bit smaller than a classical guitar, to give the output a 'sharper' sound. The flamenco guitar, in contrast to the classical, is also equipped with a barrier (often plastic) similar to a pick guard enabling the guitarists to incorporate rhythmic tapping of the fingers while they play. The flamenco guitar is also utilized in several different ways from the classical guitar, including individual strumming patterns and styles, as well as the use of a capo in many circumstances.

In 1922, one of Spain's greatest writers, Federico García Lorca and renowned composer Manuel de Falla organised the *Fiesta del Cante Jondo*, a folk music festival dedicated to *cante jondo* ("deep song"). They did this to stimulate interest in this, by that time unfashionable, flamenco music style. Two of Lorca's most important poetic works, *Poema del Cante Jondo* and *Romancero Gitano*, show Lorca's fascination with flamenco.

Flamenco styles

Flamenco music styles are called **palos** in Spanish. There are over 50 different styles of flamenco. A *palo* can be defined as the basic rhythmic pattern of a flamenco style, but also covers the whole musical and cultural context of a particular flamenco style.

The rhythmic patterns of the *palos* are also often called *compás*. A *compás* is characterised by a recurring pattern of beats and accents. These recurring patterns make up a number of different rhythmic and musical forms known as *toques*.

To really understand the different palos it is also important to understand their musical and cultural context:

- The mood intention of the palo (dancing - Fandango, consolation - Solea, fun - Buleria, etc.).
- The set of typical melodic phrases, called falseta's, which are often used in performances of a certain palo.
- The relation to similar palos.
- Cultural traditions associated with a palo (men's dance - Farruca)

The most fundamental palos are: Toná, Soleá, Fandango and Seguiriya. These four palos all belong in the *cante jondo* category and form the rhythmic basis for nearly all the other palos.

Flamenco *cante* consists of a number of traditional (and not-so-traditional) forms, with characteristic rhythmic and harmonic structures. The rhythm (*compas*) is perhaps the most fundamental distinguishing feature of the different flamenco forms. The *cante jondo*, called the mother of flamenco, consists of 12 beats, with accents on the 3rd, 6th, 8th, 10th, and 12th beats. Songs are composed of several falsetas with rhythms defined by the song form.

Some of the forms are sung unaccompanied, while others usually have a guitar and sometimes other accompaniment. Some forms are danced while others traditionally are not. Amongst both the songs and the dances, some are traditionally the preserve of men and others of women, while still others would be performed by either sex. Many of these traditional distinctions are now breaking down; for example the *Farruca* is traditionally a man's dance, but is now commonly performed by women too.

The classification of flamenco forms is not entirely uncontentious, but a common and convenient first classification is into three groups. The deepest, most serious forms are known as *cante jondo* (or *cante grande*), while relatively light, frivolous forms are called *cante chico*. Forms which do not fit into either category but lie somewhere between them are classified as *cante intermedio*. Many flamenco artists, including some considered to be amongst the greatest, have specialised in a single flamenco form.

Cante Jondo	Cante Intermedio	Cante Chico
Siguiriyas	Bulerias	Alegrías
Soleares	Tangos	Fandangos
Tientos		Farruca
Peteneras		Guajiras
		Sevillana
		Verdiales

Cantes of Flamenco

Palos

Toná Palos

- Debla
- Martinete
- Saeta
- Tonás

Soleá Palos

- Alboreá
- Alegrías
- Bamberas
- Bulerías - Bulerias (*Luis Maravilla. 31 seconds, 133Kb*)
- Campanilleros
- Caña
- Cantiñas
- Caracoles
- Carceleras
- Cartagenera
- Colombianas
- Mariana
- Mirabrás
- Nanas
- Peteneras
- Polo
- Romance
- Romera
- Rondeña
- Sevillanas
- Soleá - Soleares (*Juan Serrano. 30 seconds, 118Kb*)
- Trillera
- Vidalita
- Zambras
- Zorongo

Fandango Palos

- Fandango
 - Verdiales - fandango variation from Málaga
 - Jaleos - fandango variation based on the Andalusian scale.
Rhythmic predecessor of the bulería and of the soleá.

- Fandanguillos
- Farruca - Farruca (*Sabicas. 35 seconds, 147Kb*)
- Garrotín
- Granaína
- Guajiras - Guajiras (*Sabicas. 35 seconds, 158Kb*)
- Jabera
- Malagueñas
- Media
- Media Granaína
- Milonga
- Mineras
- Rumba
- Tango
 - Tanguillos - from Cádiz
- Tarantas
- Tarantos
- Tientos

Seguiriya Palos

- Cabales
- Livianas
- Seguiriyas - (siguerillas, siguiurias) Seguiriyas (*Carlos Montoya. 30 seconds, 135Kb*)
- Serranas

Flamenco artists

Flamenco occurs in two types of settings. The first, the *Juerga* is an informal gathering where people are free to join in creating music. This can include dancing, singing, violin, *Palmas* (hand clapping), or simply pounding in rhythm on an old orange crate. Flamenco, in this context, is very dynamic; It adapts to the local talent, instrumentation, and mood of the audience. One tradition remains firmly in place: Singers are the most important part.

The professional concert is more formal and organized. The most common performance usually has only one instrument, but sometimes more are used, with guitar almost always at the center. Dancers are the next addition, followed by singers.

It is rare to find an artist who has mastered performing in both settings at the same level.

Mambo

Mambo is a Cuban musical form and [dance](#) style. The word *mambo* (*conversation with the gods*) is the name of a priestess in Haitian Voodoo, derived from the language of the African slaves that were imported into the Caribbean.

History

The history of modern mambo begins in 1938, when a danzon called "Mambo" was written by Orestes and Cachao López. The song was a danzon, descended from European [ballroom dances](#) like the English country dance, French contredanse and Spanish contradanza, but it used rhythms derived from African folk music. The contradanza had arrived in Cuba in the 18th century, where it became known as danza and grew very popular. The arrival of black Haitians later that century changed the face of contradanza, adding a syncopation called cinquillo (which is also found in another contradanza-derivative, Argentine [tango](#)).

By the end of the 19th century, contradanza had grown lively and energetic, unlike its European counterpart, and was then known as danzon. The 1877 song "Las alturas de Simpson" was one of many tunes that created a wave of popularity for danzon. One part of the danzon was a coda which became improvised overtime. The bands then were brass (*orquestra típica*), but was followed by smaller groups called charangas.

The most influential charanga was that of Antonio Arcano, who flourished in the late 1930s. It was Arcano's cellist, Orestes Lopez, whose "Mambo" was the first modern song of the genre. His brother, bassist and composer Cachao López, is often described as "the inventor of the mambo".

In the late 1940s, a musician named Perez Prado came up with the [dance for the mambo](#) and became the first person to market his music as "mambo". After Havana, Prado moved his music to Mexico, and then New York City. Along the way, his style became increasingly homogenized in order to appeal to mainstream American listeners.

Following in the footsteps of Prado came a wave of mambo musicians, such as Enrique Jorrin. Some experimented with new techniques, such as faster beats and the use of side steps in the dance; this latter innovation formed the foundation of chachachá, and was the result of Jorrin's experimentation. Chachachá was very pop-oriented, especially after Arthur Murray further simplified the dance.

Mambo remained popular throughout the United States and Cuba until the 1960s, when a combination of boogaloo and pachanga (both modified forms of mambo) were created.

Some of New York's biggest mambo dancers and bands of the 50s included Mambo Aces, Killer Joe Piro, Paulito and Lilon, Louie Maquina, Cuban Pete, Machito, Tito Puente, Tito Rodriguez and Jose Curbelo.

By the mid-1950's mambo mania had reached fever pitch. In New York the mambo was played in a high-strung, sophisticated way that had the Palladium Ballroom, the famous Broadway dance-hall, jumping. The Ballroom soon proclaimed itself the "temple of mambo," for the city's best dancers--the Mambo Aces, "Killer Joe" Piro, Paulito and Lilon, Louie Maquina and Cuban Pete--gave mambo demonstrations there and made a reputation for their expressive use of arms, legs, head and hands. There was fierce rivalry between bands. The bands of Machito, Tito Puente, Tito Rodriguez and Jose Curbelo delighted habitués such as Duke Ellington, Bob Hope, Marlon Brando, Lena Horne and Dizzy Gillespie, not to mention Afro-Americans, Puerto Ricans, Cubans, Upper East-Side WASPs and Jews and Italians from Brooklyn. Class and color melted away in the incandescent rhythm of the music. Even jazz musicians such as Erroll Garner, Charlie Parker, Sonny Rollins and Sonny Stitt fell under the mambo's charm, as can be heard on the many Latin recordings they made in the 1950's.

In 1954 the cha-cha-cha, a kind of mambo created by the Cuban violinist Enriqu  Jorin, a member of the Orquesta America Charanga, swept through Havana and New York. Easier to dance than the mambo, with a squarish beat and a characteristic hiccup on the third beat, it spread to Europe, before being dethroned in the early 1960's by the pachanga and then the boogaloo.

Mambo returned to prominence in the 1995 when Guinness used Perez Prado's track Guaglione in an advertising campaign featuring the dancing of Dublin actor Joe McKinney. The song was released as a single and reached number 2 in the UK charts. In 1999, Lou Bega released a remix of Mambo No. 5, another Prado original, which became a hit across Europe.

Mambo musicians

Lou Bega
P rez Prado
The big band Xavier Cugat
Benny Mor 

Mazurka

The **mazurka** (Polish: *mazurek*, probably named after Poland's Mazury district) is a Polish **folk dance** in triple time with a lively tempo, containing a heavy accent on the third or second beat. The dance became popular at balls.

Several classical composers have written mazurkas, with the best known being more than fifty composed by Frédéric Chopin for solo piano. In the 1920s, Karol Szymanowski wrote a set of twenty for piano. The Polish national anthem is a mazurka.

In Swedish folk music, the quaver or eight-note *polska* has a similar rhythm to the mazurka, and the two dances have a common origin.

The dance was also common as a popular dance in the United States in the late 19th century. In the Southern United States it was sometimes known as a **mazuka**.

The mazurka has also been used outside Poland. In Russia, Tchaikovsky composed six for solo piano and one for his Swan Lake score; Borodin wrote two in his Petite Suite for piano; Mikhail Glinka also wrote two, Wieniawski wrote two for violin with piano (the popular "Obertass", op. 19), and Alexander Scriabin used the form as well. In France, Impressionistic composers Claude Debussy and Maurice Ravel both wrote Mazurkas: Debussy's is a stand-alone piece, and Ravel's is part of a suite of pieces known as *La Parade*, an early work which is not very well known.

The mazurka features in Leo Tolstoy's *Anna Karenina*.

The Mazurka is an important dance in many Russian novels. As well as Tolstoy's *Anna Karenina*, the dance is prominently featured in Ivan Turgenev's novel *Fathers and Sons*. Arkady reserves the Mazurka for Madame Odintsov with whom he is falling in love.

Polka

Polka is a type of **dance** and genre of **dance music**; it originated in the middle of the 19th century in Bohemia, and is still a common genre of Czech folk music; it is also common both in Europe and in the Americas. In classical music, many polkas were composed by both Johann Strauss I and his son Johann Strauss II; a couple of well-known

ones were composed by Bedřich Smetana and Jaromír Vejvoda, the author of *Škoda lásky* ("Roll Out the Barrel").

The polka (a 2/4-beat **dance** of Czech origin) should not be confused with the polska (a Swedish 3/4-beat dance with Polish roots); cf. also polka-mazurka. A related dance is the redowa.

Polkas are played in Hungary as well; in Hungarian they're called *porkák* (plural).

Styles

There are various styles of contemporary polka. Of the US types, the North American "Polish-style polka" has roots in Chicago, Illinois, and can be identified as 'Chicago honky' and 'Chicago push' styles. This 'push' version or style of Polka features accordion, concertina, bass, drums, and (almost always) two trumpets. The 'honky' variation of this style uses clarinet and one trumpet; accordion is almost never used in this setting. North American "Slovenian-style polka" is fast and features piano accordion, and is associated with Cleveland. North American "Dutchman-style" features an oom-pah sound, often with a tuba, and has roots in the American Midwest. "Conjunto-style" has roots in Northern Mexico and Texas, and is also called Norteño. In the 1980s and 1990s several bands began to combine polka with various rock styles, sometimes referred to as "punk polka", "alternative polka" or "San Francisco-style".

In the pampas, there is another kind of polka (that is called polca). It is a very very fast beat, with a 3/4 compass. Instruments used: acoustic guitar (usually six strings, but sometimes seven strings), electric or acoustic bass (sometimes fretless), accordion (sometimes piano accordion, sometimes button accordion), and sometimes some percussion is used. The lyrics always praise the gaucho warriors from the past or tell about the life of the gaucho campeiros (provincial gauchos who keep the traditions).

Organisations

The International Polka Association based in Chicago, Illinois works to preserve the cultural heritage of polka music and to honor its musicians through the Polka Hall of Fame.

Samples

- Download a recording of "Jenny Lind", a polka from the Library of Congress' *California Gold: Northern California Folk Music from the Thirties Collection*; performed by John Selleck (violin) on October 2, 1939 in Camino, California

Some polka artists

Slavko Avsenik
 Big Lou and her Polka Casserole
 Eddie Blazonczyk, Chicago push
 Brave Combo, alternative, two-time Grammy Award winner
 The Dynatones
 The Polish Muslims, Detroit polka rock band
 Lenny Gomulka & Chicago Push
 Johnny Krizancic
 Global Kryner, Austrian band/pop/jazz/polka
 Harold Loeffelmacher, Dutchman/Oompah
 Walter Ostanek, Canada, three-time Grammy Award winner, Slovenian-Canadian
 Polkacide, San Francisco punk-polka band
 Stanky and the Coal Miners, Nanticoke, PA
 Stephanie, "America's Polka Sweetheart"
 Jimmy Sturr, United States, fourteen Grammy Awards
 Dick Suhay & His Cleveland All Stars
 Lawrence Welk
 "Weird Al" Yankovic
 Frankie Yankovic, Slovenian-American
 Norm Dombrowski and the Happy Notes
 The Goose Island Ramblers
 Stan Wolowic & The Polka Chips
 Primus (band)
 Plastyczny Ser Orkestra (Al Janik's Plastic Cheese Band)
 The Backyardigans
 The Polka Family

Polka Radio

Many communities have a dedicated polka station or a station that plays a daily/weekly polka show.

Rumba

Rumba is both a family of music rhythms and a [dance](#) style that originated in Africa and traveled via the slave trade to Cuba and the New World. The so-called **rumba rhythm**, a variation of the African standard pattern or clave rhythm, is the additive grouping of an eight pulse bar (one 4/4 measure) into 3 + 3 + 2 or, less often, 3 + 5 (van der Merwe 1989, p.321). Its variants include the bossa nova rhythm. Original Cuban rumba is highly polyrhythmic, and as such is often far more complex than the examples cited above.

Ballroom Rumba and Rhumba

There is a [ballroom dance](#), also called Rumba, based on Cuban Rumba and Son. Also, still another variant of Rumba music and dance was popularized in the United States in 1930s, which was almost twice as fast, as exemplified by the popular tune, *The Peanut Vendor*. This type of "Big Band Rumba" was also known as **Rhumba**. The latter term still survives, with no clearly agreed upon meaning; one may find it applied to Ballroom, Big Band, and Cuban rumbas. Rumba is also called as "woman's dance", because it absolutely presents women's body line beautifully. Besides, the interaction, emotion and the soft rhythm between the partners make another apposite name called "Love dance."

Gypsy Rumba

In the 1990s the French group Gypsy Kings of Spanish descent became a popular New Flamenco group by playing *Rumba Flamenca* (or rumba gitana, Catalan rumba) music.

African Rumba

Rumba, like salsa and some other Caribbean and South American sounds have their rhythmic roots to varying degrees in African musical traditions, having been brought there by African slaves. In the late 1930s and early 1940s in the Congos, musicians developed a music known as rumba, based on West and Central African, and Caribbean and South American rhythms.

This brand of African rumba became popular in Africa in 1950s. Some of the most notable bands were Franco Luambo's OK Jazz and Grand Kalle's African Jazz. These bands spawned well known rumba artists such as Sam Mangwana, Dr Nico Kasanda and Tabu Ley

Rochereau, who pioneered Soukous, the genre into which African rumba evolved in the 1960s. Soukous is still sometimes referred to as rumba.

Cuban Rumba

Rumba arose in Havana in the 1890s. As a sexually-charged Afro-Cuban dance, rumba was often suppressed and restricted because it was viewed as dangerous and lewd.

Later, Prohibition in the United States caused a flourishing of the relatively-tolerated cabaret rumba, as American tourists flocked to see crude *sainetes* (short plays) which featured racial stereotypes and generally, though not always, rumba.

Perhaps because of the mainstream and middle-class dislike for rumba, *danzón* and (unofficially) *son montuno* became seen as "the" national music for Cuba, and the expression of Cubanismo. *Rumberos* reacted by mixing the two genres in the 1930s, 40s and 50s; by the mid-40s, the genre had regained respect, especially the *guaguanco* style.

Rumba is sometimes confused with salsa, with which it shares origins and essential movements.

There are several rhythms of the Rumba family, and associated styles of dance:

- Yambú (slow; the dance often involving mimicking old men and women walking bent)
- Guaguncó (medium-fast, often flirtatious, involving pelvic thrusts by the male dancers, the *vacunao*)
- Columbia (fast, aggressive and competitive, generally danced by men only, occasionally mimicking combat or dancing with knives)
- Columbia del Monte (very fast)

All of these share the instrumentation (3 conga drums or cajones, claves, palitos and / or guagua, lead singer and coro; optionally chekeré and cowbells), the heavy polyrhythms, and the importance of *clave*.

Rumba rhythm

The rhythm which is known now as "rumba rhythm" was popular in European music beginning in the 1500s until the later Baroque, with classical music era composers preferring syncopations such as

3+2+3. It reappeared in the nineteenth century. (ibid, p.272)
Examples include:

Reference

- van der Merwe, Peter (1989). *Origins of the Popular Style: The Antecedents of Twentieth-Century Popular Music*. Oxford: Clarendon Press. ISBN 0193161214.

Swing dance

The term "**swing dance**" is commonly used to refer either to a group of dances developing during the swing era (late 1920s to 1940s) or to the current dances and dance scenes centred on swing dancing. Historical swing dances as a family are usually situated within an African American vernacular dance tradition, though there are some exceptions which developed within the white or mainstream American community. Almost all of the former feature the syncopated timing associated with African American and West African music and dance, and with jazz dances of the jazz era (late 19th century to the 1940s). Most swing dances developed in response to swing (genre) music, though many of these styles and their descendents are danced today to modern music. There are swing dance scenes in many developed Western and Asian countries throughout the world, though each city and country varies in the popularity of specific dances, local culture and definitions of "swing dance" and "appropriate" dance music.

Forms of swing

In many scenes outside the United States the term "swing dancing" is used to refer generically to one or all of the following swing era dances: [Lindy Hop](#), Charleston, Shag, Balboa and Blues (dance move). This group is often extended to include Jive, rock and roll, Western Swing, ceroc, and other dances developing in the 1940s and later. Within the United States, swing dancing is often expanded to include many other social dances, including West Coast Swing, East Coast Swing, Hand dancing and so on. A strong tradition of social and competitive boogie woogie and acrobatic rock and roll in Europe add these dances to their local swing dance cultures. In Singapore and other scenes, latin dances such as salsa and [tango](#) are often taught and

danced within the "swing scene", and for many scenes tap dancing and a range of other jazz dances are considered key, as are hip hop and other contemporary African American street dances. The variations continue, dictated by local dance community interests.

Many swing dancers today argue that it is important to dance many styles of partner dance to improve technique, but also to reflect the historical relationship between these dances in the swing era of the 20s and 30s. In the Savoy Ballroom, for example, bands would often play waltzes, latin songs and so on, as well as swinging jazz. Dancers were often familiar with a wide range of popular and traditional dances. There are a number of hybrid forms which combine swing dances with other styles, including swango, a combination of Argentinian [tango](#) and swing.

Swing dance communities and dancers are often interested in and dance:

Early Jazz forms of the 1920s and earlier

- Black Bottom (dance)
- Rhythm Tap Dance
- Texas Tommy The first mention of Swing dancing was in the San Francisco Tribune in 1911 to describe dancers performing the Texas Tommy in the Fairmount Hotel. The Texas Tommy involved partners breaking away from each other (instead of dancing in a closed position holding each other) and in which the leader "swung out" his follower, adding many forms of free improvisation and acrobatic movement. The term "acrobatic" was used repeatedly to describe this dance. Texas Tommy was the basis for Lindy Hop. When the original Texas Tommy dancers were asked to describe their dance they said it was "exactly like the Lindy Hop, just the first couple of steps were different." They continued to say that the "Lindy basic was like the Texas Tommy basic." Through time, Texas Tommy, through its open framework (meaning its allowing integration of improvisation and free movement) had evolved into the Breakaway, and absorbed along the way a host of other partner dances - namely the animal dances such as the Grizzly Bear, Bunny Hop, Eagle Rock and Turkey Trot.
- Shim Sham Shimmy was a popular dance of the 1920s and 30s.
- Apache was an old french dance from the suburbs of Paris, popular from the mid-1800s. The essence of the dance was the performance of a scene in which a man, or a pimp, subjects or punishes a woman, or a prostitute. The dance consisted of the woman dragging from the man in close position and the man

throwing her around. This is the only known early dance other than Texas Tommy in which the couple "break away". The move "Apache Spin" or "Texas Tommy Spin" came from this dance, and it is easy to visualize how it would fit within the theme of the dance.

- Charleston is a classic 8-count dance that predates Lindy Hop and is often incorporated into Lindy dances. The Charleston originally developed in African American communities in the 1920s, though it reached wider audiences through stage performances. It was danced alone or with partners, and is often identified today as belonging either to the 1920s style or to 1930s and 'swinging' or "Lindy Hop" styles.
- Breakaway developed from Charleston in the late 1920s and is often associated with dancers such as George Snowden. Dancers 'breaking away' from each other into open is often seen both as a development of dances such as the Texas Tommy, but also as an important developmental step in the history of Lindy Hop. It is popular with dancers with an interest in the history of Lindy Hop.

Later forms from the 1930s and 1940s

- **Lindy Hop** evolved in the late 1920s and early 1930s as the original swing dance. It is characterised by an emphasis on improvisation and the ability to easily adapt to include steps from other 8-count and 6-count Swing styles. It has been danced to most every conceivable form of jazz music, as well as to the blues, and any other type of music with a blues or jazz rhythm.
- Balboa is an 8-count dance that emphasizes a strong partner connection and quick footwork. Balboa (sometimes referred to simply as "Bal") is primarily danced in a tight, closed position with the follow and lead adopting a firm chest-to-chest posture. This dance is particularly popular in settings with fast jazz (usually anything from 180 to 320 beats per minute) and/or limited floor space, though it is also danced to slower tempos.
- Blues dancing today is an informal type of swing dancing with no fixed patterns and a heavy focus on connection, sensuality and improvisation, often with strong body contact. Although usually done to blues music, it can be done to any slow tempoed 4/4 music, including rock ballads and "club" music. Historically, there are many different types of blues dancing, including the slow drag. Blues is occasionally danced alone in swing dance communities, though almost never outside the United States. There are only small (if any) blues dancing communities within

the wider swing dancing communities outside the United States and Europe.

- Carolina Shag
- Collegiate Shag is a simple 6-count dance that is typically done to faster music.
- St. Louis Shag

Forms from the 1940s, 50s and later

- Boogie Woogie developed originally in the 1940s with the rise of boogie woogie music. It is popular today in Europe, and is considered by some to be the European counterpart to East Coast Swing, danced to rock music of various kinds, blues or boogie woogie music but usually not to jazz.
- Country Swing, also called Western Swing or Country/Western Swing (C/W Swing) is a form with a distinct culture. It resembles East Coast Swing, but adds variations from other country dances. It is danced to country and western music.
- East Coast Swing is a simpler 6-count variation. It is also known as Single-Time Swing, Triple-Step Swing, 6-Count Swing, Rock-a-billy, or Jitterbug. East Coast Swing has very simple structure and footwork along with basic moves and styling. It is popular for its forgiving yet elegant nature, and it is often danced to slow, medium, or fast tempo jazz, blues, or rock and roll.
- Washington Hand Dancing
- Jitterbug is often described as a subset or development of [Lindy Hop](#).
- Jive is a dance of International Style Ballroom dancing. It diverged from Swing still further.
- Push and Whip are Texas forms of swing dance.
- Skip Jive A British variant, popular in the 50s and 60s danced to trad jazz.
- West Coast Swing was developed in the 1940s and 1950s as a stylistic variation on Lindy Hop. Followers stay in a slot, which reduces their ability to move left and right but improves their ability to spin left and right. West Coast Swing is often danced with blues and rock and roll music, as well as to smooth and cool jazz. It is popular throughout the United States and Canada but is uncommon in Australia, New Zealand and much of Asia, though it is often compared to CeroC or Dirty Latin Jive in these countries.
- Acrobatic Rock and Roll Popular in Europe, acrobatic rock and roll is popularly associated with Russian gymnasts who took up the dance, though it is popular throughout Europe today. It is

more a performance dance and sport than a social dance.

- Rock and Roll Developing in the 1950s in response to rock and roll music, rock and roll is very popular in Australia and danced socially as well as competitively and in performances. The style has a long association with Lindy Hop in that country, as many of the earliest lindy hoppers in the early 1990s moved to Lindy Hop from a rock and roll tradition. There are ongoing debates about whether rock and roll constitutes swing dancing, particularly in reference to the music to which it is danced: there is some debate as to whether or not it swings. Despite these discussions, many of the older lindy hoppers are also keen rock and roll dancers, with rock and roll characterised by an older dancer (30s and older) than Lindy Hop (25 and under).

Performance, social dancing and competition

Competition/performance styles

Traditionally, distinctions are made between "Ballroom Swing" and "Street Swing" styles. Ballroom Swing is a part of American style [Ballroom dancing](#). Street Swing and Ballroom Swing are different in appearance. Ballroom Swing is danced in competition and is done strictly in patterns (a series of interlocking moves). Street Swing is danced in many different styles and places with thousands of differences and is very open to interpretation.

Social swing dancing

Many, if not most, of the swing dances listed above are popular as [social dance](#), with vibrant local communities holding dances with [DJs](#) and live bands playing music most appropriate for the preferred dance style. There are frequently active local clubs and associations, classes with independent or studio/school-affiliated teachers and workshops with visiting or local teachers. Most of these dance styles - as with many other styles - also feature special events such as camps or the lindy exchange.

Music

The historical development of particular swing dance styles was often in response to trends in popular music. Charleston, for example, was - and is - usually danced to ragtime music, [Lindy Hop](#) was danced to swing music, which is a kind of swinging jazz. West Coast Swing is usually danced to blues or rock and roll or to virtually any 4/4 music that is not too fast. Country Swing is often danced to country and western music. Hip hop lindy is danced to hip hop music, and blues dancing either to historical blues music forms, or to slower music from a range of genres (though most frequently to jazz or blues). There are local variations on these associations in each scene, often informed by the local [DJs](#), dance teachers and bands.

Lindy Hop

Lindy Hop is an African American vernacular dance which evolved in Harlem, New York, United States in the late 1920s and early 1930s. It is frequently described as either a jazz dance (in reference to its close relationship with the development of jazz music, particularly Swing - Lindy Hop was developed to Jazz Music, and in it's turn helped evolve Jazz music in response to the dance) or as a street dance, a term which means much the same as vernacular dance. It is a member of the [swing dance](#) family.

Originally an Afro-American dance, Lindy Hop combines the movements and improvisation of African dances with the formal 8-count structure of European dances. Lindy hop combines elements of solo dancing with partner dancing in its foundational step the swingout, where the European partner dancing format was adapted to allow men and women to dance together in closed position (a practice usually forbidden in African dances), and yet also to improvise 'alone' in open position without disturbing the structure and flow of the dance.

Lindy Hop is an organic fusion of many of the dances which preceded it and were popular during its development, but is predominantly based on jazz, tap, Breakaway and the Charleston.

Lindy Hop History

Born in African American communities in Harlem, New York in the United States in the 1920s as the breakaway, the development of breakaway into lindy hop is popularly associated with dancers such as "Shorty" George Snowden, though perhaps the most famous surviving lindy hopper today is Frankie Manning. Al Minns and Leon James, as well as surviving dancer Norma Miller also feature prominently in contemporary histories of lindy hop.

Lindy hop entered mainstream American culture in the 1930s, popularised by touring dance troupes (including the Whitey's Lindy Hoppers, which was also known as the Harlem Congaroos), dance sequences in films (such as Hellzapoppin' and A Day at the Races (film) and other features with white dancer Dean Collins) and dance studios (such as those of Arthur Murray and Irene and Vernon Castle).

Lindy Hop moved off-shore in the 1930s and 40s, again in films and news reels, but also with American troops stationed overseas, particularly in the United Kingdom, Australia, New Zealand and other allied nations. Despite their banned status in countries such as Germany, lindy hop and jazz were also popular in other European countries during this period.

Lindy hop disappeared from popular culture in the 1950s as rock

and roll music and dancing replaced jazz, and jazz itself cooled and moved towards bebop. Though it was still danced in isolated pockets throughout the world, in the 2000s there are very few dancers still alive who were dancing lindy in the 1930s or 40s.

In the 1980s American and European dancers (such as Sylvia Sykes and the The Rhythm Hot Shots respectively) went about 'reviving' lindy hop using archival films such as Hellzapoppin' and A Day at the Races and by contacting surviving dancers such as Frankie Manning, Al Minns, Norma Miller, Jewel McGowan and Dean Collins. The popularity of neo swing music stimulated mainstream interest in the dance, and led to the founding of local lindy hop communities in many cities. Lindy hop is now popular in many countries around the world.

Lindy Hop Today (2000 to Present)

Lindy Hop Scenes around the world

While the United States is home to the largest number of lindy hopppers in the world, there are thriving communities throughout Europe (Including Russia, the Ukraine, Hungary and other Eastern European countries, England, Ireland, Spain, France, Netherlands, Denmark, Finland, Sweden, Switzerland, Germany and Lithuania), in Australia, Canada, New Zealand, Japan, Korea, Singapore and Buenos Aires, Argentina. The small village of Herräng in Sweden (north of Stockholm) has unofficially become the international Mecca of Lindy Hop due to the annual Herräng Dance Camp. Los Angeles also features prominently, with scores of clubs like The Brown Derby and Sugar Foot Stomp, lots of exchanges, and the annual Camp Hollywood.

Lindy Hop tends to be concentrated in small local scenes in different cities in each of these countries, although regional, national, and international dance events bring dancers from many of these scenes together. It is worth noting that the local swing dance communities in each city and country (for whom lindy hop is almost always the most important dance) feature different local cultures, though they do share common general traditions and practices.

Many Internet forums have emerged in these dance scenes. These message boards serve to provide information to dancers about Lindy Hop and dance events in the geographic area. Yehoodi has become the largest of these and now caters to an international audience, although many smaller local forums (such as Swingmonkey) also exist. Local swing dance related internet forums often reflect the local variations

in scenes' cultures and dancing. Because swing dancers travel to dance quite regularly, internet forums are an important medium for communication between local scenes, and for dancers visiting a particular city or country.

Lindy Hop dancing today

Lindy Hop today is a living art form and difficult to describe with a single sweeping definition. In general, however, it is possible to say that Lindy Hop continues to develop through the study of historic Jazz dance and the elegance and fluidity of motion as well as relentless energy demonstrated by the original Lindy Hop dancers. It is also the product of contemporary dance and musical influences.

Lindy Hop as it is danced today varies not only between local scenes through the influence of local cultures and teachers, but as individual dancers model their movements on the styles of influential dancers of both contemporary and past eras. These historical influences may include the African American lindy hoppers of the Savoy Ballroom (including Frankie Manning and the Whitey's Lindy Hoppers), white dancers from the west coast (including Dean Collins and Jewell McGowan), or dancers from even more specific periods in history. The 'style wars' of the 1990s and early 2000s (where lindy hoppers debated the relative merits of different eras and dancers) resulted in terms such as Savoy-Style Lindy Hop (generally associated with original New York City African American dancers) and Hollywood-Style Lindy Hop (based on the Lindy Hop of white dancers in Hollywood films). The current international lindy hopping community recognises a far greater diversity not only in lindy hop styles than is accounted for by these two terms, but also in swing dances more generally.

Lindy hop today is not only influenced by historic dance forms, but also by popular contemporary dances and music such as Soul, Groove, Funk, hip hop (styling and music), West Coast Swing and Salsa while others explore Jazz, Tap. Blues and other Traditional Jazz and Afro-American dances as resources to expand and enrich Lindy Hop.

Social, performance and competition dancing

Many dancers with an interest in lindy hop as a historical dance insist that social dancing is essential to developing the skills of an accomplished dancer. These dancers frequently cite Frankie Manning's insistence that his dance troupes social dance every night as well as train for performances, in order to maintain their dancing at its

highest level. Lindy hop today, however, is danced as a social dance, as a competitive dance, as a performance dance and in classes and workshops.

In each, partners may dance alone or together, with improvisation a central part of social dancing and many performance and competition pieces. Solo sequences in Lindy Hop are sometimes executed as part of a partner dance when one or both of the partner initiates a "breakaway" causing the partners to separate their connection and dance solo with each other using (if at all) visual lead and follow cues. These sequences may include Charleston moves, traditional Jazz moves (such as boogie steps, shorty george (dance move), Suzie Q (dance move), etc.) and contemporary jazz and modern dance movements.

Choreographed routines are frequently danced on the social floor as well as in competitions, performances and classes, including:

- the Shim Sham
- Jitterbug Stroll
- Lindy Chorus
- Madison (dance)
- Big Apple
- Tranky Doo
- California Routine
- First Stops

Social dancing

Social dancing etiquette and traditions

Social lindy hop dancing varies in each city and country, with each local scene having its own unique dance etiquette and social conventions. Generally, lindy hop is danced by a lead and follow (dance) partnership, with the lead most frequently being a man, and the follow being a woman. This gendering is not essential - men are as capable of dancing the follow role as women, and vice versa. In many local scenes women often feel more comfortable dancing with other women, though there are frequently wider social and cultural conventions which discourage men from dancing together.

Dance floor etiquette varies in each scene, where, for example, one scene may encourage men to ask women to dance, another encourage advanced dancers to ask beginners and in a third only friends ask each other to dance. In some scenes it is considered rude to leave a partner without having a second dance, and in many scenes there are unspoken conventions about teachers dancing with students, more experienced dancers dancing with beginners and so on. There are no

consistent rules between local scenes, though there are often national or international patterns.

Social lindy hop not only involves partners dancing unchoreographed dances, but also a range of other traditions and activities. Jam circles, are a tradition dating back to the 1930s and earlier in African American vernacular dance culture, and have much in common with musical cutting contests in jazz. Malcolm X describes 'jam circles' in his autobiography as a loose circle forming around a couple or individual whose dancing was so impressive it captured the attention of dancers around them, who would stop and watch, cheering and clapping. This tradition continues in most lindy hop communities today, with other couples interrupting, joining, or replacing the original couple in the cleared 'circle'. Dancers usually leave or enter at the end of a musical phrase. Many lindy hoppers insist that these jams be unchoreographed, with dancers entering or leaving the circle independently, though many jams are choreographed, whether as part of a performance, or simply because a local scene does not practice unchoreographed jams. The jam format is often used to celebrate a special event (a birthday, engagement, wedding, etc), to welcome a visitor or to farewell a local. These jams are often announced by the DJ, the focus dancer or couple begin in a cleared circle, with other dancers gathering to clap and cheer. These watching dancers will 'cut in' or 'steal' one of the partners in a couple, or the 'special' dancer to dance with them in the circle until they are in turn replaced.

Social dancing events

Social dancing events run by dancers are diverse and vary in duration, theme and venues between local communities. Dancers usually distinguish between regular events or 'after-class' practice sessions, dancing to live bands at 'public' events not run by dancers and special 'dances' or the more formal ball (dance). Social dancing events may be held as part of a lindy exchange or camp, or be regular parts of the scene's calendar. Live bands frequently provide the opportunities for social dancing in many new or small scenes, and attract groups of dancers attending gigs at local bars or clubs to dance socially.

Social, dancer-run lindy hop dances are held in a range of spaces, from private parties to church and town halls, bars, gymnasiums, university halls, night clubs and pub function rooms. Individual events may attract anywhere from ten to a thousand dancers, and may run from as little as half an hour to all night. Music may be provided by [DJs](#), by live bands, or by music left to play unattended on a sound

system, depending on the local scene's conventions and the nature of that particular event. DJs and bands may play a range of music from the 1920s to today, tending to concentrate on big band music from the 1930s and 1940s. Bands can play a wide variety of music from big band standards to blues to original compositions. There are ongoing debates about the types of music most appropriate for lindy hop and other swing dances, with the discussions focussing on whether the music should be historically accurate (ie matching a dance style with the popular music of the day) or include other musical styles and forms.

Social dances attract dancers from a range of ages and backgrounds, and dress may range from rigorously 'vintage' or historically accurate to a particular 'swing era' (1920s, 30s, 40s, 50s, etc) to casual sports or street wear, again depending on local culture and the event itself.

Performance dancing

Lindy Hop is a dynamic and exciting dance to watch. Lindy performances may combine choreographed routines, improvised sequences, solo and partner dancing and frequently feature the aerial (dance move)l steps for which it is perhaps most famous. Contemporary lindy hoppers often recreate or perform historical choreographed routines found in films or taught by 'swing era' dancers such as Frankie Manning. The most well known of these include the Lindy chorus, the 'Hellzapoppin routine from the film Hellzapoppin' and the Big Apple from the film Keep Punchin'. Performances are often held at social dancing events as part of a brief floor show, often to showcase a visiting teacher, a local troupe or to display a particular dance style. Solo performances and performances by couples are as important as troupes, and performances by all types are often integrated into a social dancing event rather than held as separate events. There are exceptions to this, with the Rhythm Hot Shots touring internationally and holding [swing dance](#) shows as part of teaching tour. Lindy hop dance schools and clubs frequently include a performance troupe, with membership in these troupes determined by a range of factors, from general auditions, by invitation, as a prerequisite for a teaching position with a school or to display a rare dancing skill or style.

Performance groups that had an impact on the development of Lindy Hop include the following:

Whitey's Lindy Hoppers (aka Harlem Congaroos, Hot Chocolates, the Big Apple Dancers), New York City, founded in 1935

The Rhythm Hot Shots, from Sweden, founded in 1985, now called the Harlem Hot Shots. The Hot Shots have been a major driving force in the worldwide revival of Lindy Hop from the 1980s onward.

Minnie's Moochers, Ithaca, New York

Loose Change, San Francisco, California. Blends Lindy Hop with hip hop and African-modern dance.

Silver Shadows - American/Swedish troupe comprised of young dancers performing historical African American lindy hop.

Lindy hop performance troupes are often quite different to a professional modern dance or ballet company. They are usually amateur groups, their members may vary in experience and ability, and they often serve as promotional vehicles for lindy hop schools and clubs. Lindy hop's nature as a predominantly social dance with its roots as a self-learned vernacular dance, combined with the comparative lack of experts, resources, and public demand in many local communities also contribute to its differences. As does the fact that most lindy hoppers come to the dance in the twenties or late teens.

Reasons to form or be in such a troupe vary, but usually belong to one or more of the following categories:

- Artistic reasons (pursuing the art of dancing, and the continuous artistic expression through jazz dance and Lindy Hop),
- Commercial reasons (to perform at paid "gigs" - essentially continuing the tradition of Vaudeville and supplying entertainment for those who pay for it),
- Competition (to compete with a selected team, set choreographies and test one's skills versus other dance teams)
- Practice (to enhance the dancers of the participating dancers, work on new materials or engage in dance movement that is not possible on the social dance floor - such as aerials or other moves that require pre-arranged agreement between the dancers/partners)
- Pleasure (in performing or dancing)
- Promotion for a particular lindy hop school or club, or to encourage people to take up the dance

Competition dancing

Competitions have a long history in lindy hop, from the informal dance rivalries carried out in jam circles and on the social dance floor, to more formal competitions such as the Harvest Moon Ball competitions of the 1920s and 30s, where Shorty George Snowden is

popularly attributed with naming the dance. Today, lindy hop competitions vary in form and intent, from lindy hop categories in [ballroom dancing](#) and Dancesport competition, to 'national' events run by particular schools or dancing associations, to competitions held as part of a camp or exchange weekend, to small and informal competitions in local communities. There are ongoing discussions and debates about the relevance of competitions in lindy hop culture, from criticisms that formal, showcase type events encourage a movement away from the improvised spontaneity and energy of lindy hop as a vernacular dance, to arguments that competitions hone dancing and performance skills. Whichever position a dancer takes on the issue, it is suffice to say that different competition forms and specific events develop different dancing skills and serve different social, political and economic purposes.

There are a range of competition types, and competition nights frequently feature categories in each of the following styles. There are some exceptions, such as the Hellzapoppin' competition, which only features the 'no-rules' competition format.

Almost all of these competitions are couple dances, though some involve elements of solo dancing. Many lindy hop competitions distinguish between professional and amateur dancers, include invitation-only categories, offer cash prizes and are judged by well respected lindy hop dancers. Most are not regulated by any national or international body.

Jack and Jill

Jack and Jill (dance) competitions imitate social dancing. Dancers enter as individuals, as either a 'jack' (leader) or 'jill' (follower). Most competitions do not dictate jills be female or jacks male. There are, however, 'jack and jack' and 'jill and jill' competitions where men and women are paired seperately. Entrants are paired with partners randomly and then dance to music (whose duration varies). They are then allocated with another random partner. Jack and Jill competitions vary in strict format, with some ending at this point, and judges awarding points for performances to that stage. Many Jack and Jills often continue, with dancers paired with a third partner (or remaining with their second) for the remaining rounds of the competition. Partners dance to different tempo and style songs, either in 'all skates' where all dancers are on the floor, or 'shines' where couples take to the floor alone, usually at phrase-long intervals.

Entrants are judged on their ability to 'lead' and 'follow', though criteria and judging style and importance vary between competitions and scenes.

Showcase

Entrants in showcase competitions perform choreographed performance routines. Showcases can be for pairs or groups (though usually not in the same competition), can involve pairings of 'amateur' and 'professional' dancers (pro-am), and can be judged by any combination of criteria.

No-rules

The 2000s have seen the increasing popularity of lindy hop competitions 'without rules'. The Hellzapoppin' competition, named for the film Hellzapoppin', was held for the first time in 2002 and coordinated by the American Institute of Vernacular Jazz Dance. It was originally designed as an alternative to the strictly regulated and ruled 'showcase' type competitions which dominated the lindy hop competition culture at that time. These were frequently run by competitive or performance dance organisations such as Dancesport or by dancing academies who did not emphasise or promote social lindy hop dancing. The no-rules style competition was presented as an alternative to these formal competitions, and were designed to emphasise social dancing skills and some references to the vernacular dance tradition of lindy hop. The 'no-rules' approach was just that - any dance move or style was allowed - again a reaction to the heavily codified showcase style competitions. Despite this 'no-rules' mandate, couples are frequently disadvantaged if they use extensive choreography in their performance. No-rule competitions often involve some degree of audience approval judging.

These competitions usually involve the turn-taking and shine/all-skate formats described in the Jack and Jill section, though in a range of combinations. While they may also be invitation-only, they are frequently open to all competitors, from all experience levels.

Despite the emphasis on partner dancing in these sorts of competitions, there is often much interaction between competitors and between the audience and competitors, frequently in the employment of comic devices (such as "silly walks" or impersonations) or showy and physically impressive "stunt" moves such as aerial (dance move)s. This type of interaction is typical of the call and response of West African and African American music and dance. In this call and response, audiences and fellow competitors encourage dancers with cheers, shouts, applause, physical gestures and other feedback.

Lindy hop competitions

Some of the major Lindy Hop competitions include the following:

Hellzapoppin' Lindy Competition (a no-rules competition, held annually in the USA, though with local rounds in countries such as Australia)

Ultimate Lindy Hop Show Down (an American competition weekend including categories from all competitions styles)

American Lindy Hop Championship (an American competition with an emphasis on showcase categories)

Canadian Swing Championships

Harvest Moon Ball

National Jitterbug Championship

World Jitterbug Championship

Related swing dances

Lindy hop is commonly placed in the [swing dance](#) family. *For more information about other swing dances see the [swing dance](#) article.*

Tango

Tango is a [social dance](#) form that originated in Buenos Aires, Argentina. The musical styles that evolved together with the dance are also known as "tango". Early tango was known as *tango criollo* or simply *tango*. Today, there are many tango dance styles including Argentine tango, ballroom tango (American and International styles), Finnish tango, Chinese tango, and vintage tangos. The Argentine tango is regarded as the "authentic" tango since it is closest to that originally danced in Buenos Aires, Argentina.

Music and dance elements of tango are popular in activities related to [dancing](#), such as figure skating, synchronized swimming, etc., because of its dramatic feeling and rich opportunities for improvisation on the eternal topic of love.

History

The dance originated in lower-class districts of Buenos Aires, during the late 19th century. The music derived from the fusion of music from Europe, the South American Milonga, and African rhythms. The word Tango seems to have first been used in connection with the dance in the 1890s. Initially it was just one of the many dances, but it soon became popular throughout society, as theatres and street barrel organs spread it from the suburbs to the working-

class slums, which were packed with hundreds of thousands of European immigrants.

In the early years of the twentieth century, dancers and orchestras from Buenos Aires travelled to Europe, and the first European tango craze took place in Paris, soon followed by London, Berlin, and other capitals. Towards the end of 1913 it hit New York in the USA, and Finland.

In Argentina, the onset in 1929 of the Great Depression, and restrictions introduced after the overthrow of the Hipólito Yrigoyen government in 1930 caused Tango to decline. Its fortunes were reversed as tango again became widely fashionable and a matter of national pride under the government of Juan Perón. Tango declined again in the 1950s with economic depression and as the military dictatorships banned public gatherings, followed by the popularity of Rock and Roll. The dance lived on in smaller venues until its revival in the 1980s following the opening in Paris of the show Tango Argentino and the Broadway musical Forever Tango.

Tango styles

There are a number of styles of tango:

- Argentine Tango
 - Tango Canyengue
 - Tango Liso
 - Salon Tango
 - Tango Orillero
 - Tango Milonguero (Tango Apilado)
 - Tango Nuevo
 - Vals (the tango version of waltz)
 - Milonga (a related dance that has a faster tempo)
 - Show Tango (also known as Fantasia)
- Ballroom Tango, see [Ballroom dance](#)
 - American Style
 - International Style

Ballroom tango

Ballroom tango, divided in recent decades into the "International" (English) and "American" styles, has descended from the tango styles that developed when the tango first went abroad to Europe and America. The dance was simplified, adapted to the preferences of conventional ballroom dancers, and incorporated into the repertoire

used in International Ballroom dance competitions. English Tango was first codified in October 1922, when it was proposed that it should only be danced to modern tunes, ideally at 30 bars per minute (i.e. 120 beats per minute - assuming a 4/4 measure).

Subsequently the English Tango evolved mainly as a highly competitive competitive dance, while the American Tango evolved as an unjudged [social dance](#) with an emphasis on leading and following skills. This has led to some principal distinctions in basic technique and style. Nevertheless there are quite a few competitions held in the American style, and of course mutual borrowing of technique and dance patterns happens all the time.

Ballroom tangos also use different music and styling from Argentine tangos, with more staccato movements and the characteristic "head snaps". The head snaps are totally foreign to Argentine tango.

Technique comparison

The ways that steps are taken in tango are quite different in ballroom versus Argentine tango. Ballroom tango does not use gliding steps but instead uses staccato steps. Teachers sometimes call out the steps as SLOW SLOW QUICK QUICK SLOW, where the SLOW steps are better described as QUICK-HOLD as the dancer rushes to make a step and then holds it as long as possible before rushing to make the next step. That is what gives the staccato action of the steps. This is an attempt to match the staccato accents that always appear in ballroom tango music.

In ballroom tango the feet move before the whole body weight is moved, in contrast to Argentine tango where the body center starts to move and is then supported by the movement of the feet.

Other forms of tango, including Chinese tango and Argentine tango, use more gliding steps that match the music which tends to be romantic and less staccato. The basic position is a closed position similar to that of other kinds of [ballroom dance](#). In Argentine Tango, the "close embrace" with full upper body contact is often used. In Ballroom tango, the "close embrace" involves close contact, too, but the contact is with the hips and upper thighs and *not* the upper torso. In Argentine Tango, the ball of the foot may be placed first. Alternately, the dancer may take the floor with the entire foot in a cat-like manner. In the International style, "heel leads" (stepping first onto the heel, then the whole foot) are used for forward steps. Ballroom tangos, including American and International, are based mainly on the movement of the feet across the floor, while the Argentine Tango includes various other moves such as the *gancho* (hooking one's leg

around one's partner's leg), the *parada* (in which the leader puts his foot against the follower's foot), the *arrastre* (in which the leader appears to drag the follower's foot), and several kinds of *sacada* (in which the leader displaces the follower's leg, by stepping into her space).

Argentine Tango is not danced in a rigid dance position, or "frame" but inside an embrace, known as the *abrazo*. The embrace can be very close, somewhat open, or offset in a "V" position. One style that has gained popularity within the past ten years is the "milonguero" style, characterized by a very close embrace, small steps, and syncopated rhythmic footwork. It is based on the *petitero* or *caquero* style of the crowded downtown clubs of the '50s. In contrast, the tango that originated in the family clubs of the suburban neighborhoods (Villa Urquiza/Devoto/Avellaneda etc.) emphasizes long elegant steps, and complex figures. In this case the embrace may be allowed to open briefly, to permit execution of the complicated footwork. The complex figures of this style became the basis for the theatrical-performance style of Tango seen in the touring stage shows. For stage purposes, the embrace is often very open, and the complex footwork is augmented with gymnastic lifts, kicks, and drops.

A newer style sometimes called "Nuevo Tango" has been popularized in recent years by a younger generation of dancers and involves endless creativity in steps. The embrace is often quite open and very elastic, permitting a large variety of very complex figures. These dancers often enjoy dancing to rhythmic jazz- or techno-inspired music, in addition to more traditional tango compositions. Related groups preferring the identifier "Neo-Tango" dance almost exclusively to "Alternative" musical genres.

Trivia

For 1978 FIFA World Cup in Argentina Adidas designed a ball and named it Tango likely a tribute to the host country of the event. This design was also used in 1982 FIFA World Cup in Spain as *Tango Málaga*[\[2\]](#), and in 1984 and 1988 European Football Championships in France and West Germany.

Tango in film

Argentine tango is the main subject in these films:

The Tango Bar (1988), starring Raúl Juliá

The Tango Lesson (1997), starring Sally Potter and Pablo Verón,

directed by Sally Potter

Tango (1998), starring Cecilia Narova and Mía Maestro, directed by Carlos Saura

Assassination Tango (2002), starring Robert Duvall, Rubén Blades and Kathy Baker, directed by Robert Duvall

A number of films show ballroom tango in several scenes, such as:

The Four Horsemen of the Apocalypse (1921), starring Rudolph Valentino and Alice Terry, directed by Rex Ingram.

Last Tango in Paris (1972), starring Marlon Brando and Maria Schneider, directed by Bernardo Bertolucci.

The World's Greatest Lover (1977), starring Gene Wilder (who also directed), Carol Kane and Dom DeLuise.

Never Say Never Again (1983), starring Sean Connery and Kim Basinger, directed by Irvin Kershner.

Scent of a Woman (1992), Al Pacino as blind Colonel dances Argentine Tango.

Strictly Ballroom (1992), directed by Baz Luhrmann

Addams Family Values (1993), Raul Julia and Anjelica Huston dance a tango so sensual that it makes all the champagne bottles in the nightclub pop their corks.

Schindler's List (1993), starring Liam Neeson

True Lies (1994), starring Arnold Schwarzenegger and Jamie Lee Curtis, directed by James Cameron

Happy Together (1997), directed by Wong Kar-wai

Moulin Rouge! (2001), featuring Ewan McGregor and "El Tango de Roxanne"

Le Tango Des Rashevski (2002)

Chicago (2002), starring Renée Zellweger, Catherine Zeta-Jones, and Richard Gere, directed by Rob Marshall.

Shall We Dance (2004), starring Richard Gere, Jennifer Lopez and Susan Sarandon, directed by Peter Chelsom.

Mr. & Mrs. Smith (2005), starring Brad Pitt and Angelina Jolie, directed by Doug Liman.

Rent (2005) had Anthony Rapp and Tracie Thoms perform a semi-elaborate ballroom tango in the song "Tango:Maureen" to describe their emotional relations and issues over a promiscuous girl they both dated.

Take the Lead (2006), starring Antonio Banderas, directed by Liz Friedlander

Dance music

Genres

Dance music works usually bear the name of the corresponding dance, e.g. [waltzes](#), the [tango](#), the bolero, the can-can, minuets, salsa, various kinds of jigs and the breakdown. Other dance forms include contradance, the merengue, the cha-cha-cha. Often it is difficult to know whether the name of the music came first or the name of the dance.

Folk dance music

Dance music includes a huge variety of music, including traditional dance music such as Irish traditional music, [waltzes](#), rock and roll, country music and [tango](#). An example of traditional dance music in the United States is the old-time music played at square dances and contra dances.

Historical dance music

Very early music contains many dance forms like the Branles or Estampie.

In the Baroque period, the major dance styles were noble court dances, which were often derived from folk dances. Examples include the allemande, courante, sarabande, and gigue.

In the Classical music era, the minuet gained dominance, usually as a third movement in four-movement non-vocal works such as sonatas, string quartets, and symphonies. The [waltz](#) also arose later in the Classical era, as the minuet evolved into the scherzo (literally, "joke"; a faster-paced minuet).

Both remained part of the Romantic music period, which also saw the rise of various other nationalistic dance forms like the barcarolle, [mazurka](#), and polonaise. Also in the Romantic music era, the growth and development of [ballet](#) extended the composition of dance music to a new height. Frequently dance music was a part of Opera.

Modern Dance

The 20th century saw the rise of Modern Dance and also other popular dance forms, sometimes jazz-based or -related, such as the ragtime. As 20th century classical music headed toward more

dissonant and non-traditional directions with tonality, frequently dance music provided a cutting edge path for these changes, like Stravinsky's ballet, the Rite of Spring or the work of John Cage for modern dance. Popular genres began to take up the need for social dance music, and produced numerous duple and quadruple dance forms.

Nightclubs and raves

From the late 1970s, the term *dance music* has come to also refer (in the context of nightclubs) more specifically to electronic music offshoots of rock and roll, such as [disco](#), [house](#), techno and trance. Generally, the difference between a disco, or any dance song, and a rock or general popular song is that in dance music the bass hits "four to the floor" at least once a beat (which in 4/4 time is 4 beats per measure), while in rock the bass hits on one and three and lets the snare take the lead on two and four (Michaels, 1990).

Nomenclature criticism

Even though dance music is upbeat, people often slow dance to love ballads which are not referred to as dance music upon popular belief.

Radio Stations that use the dance format

Note: many radio stations have alienated dance music. **WKTU FM - New York City**

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Boy band

A **boy band** (or **boyband**, British English) is a type of pop group

featuring between three and six young male singers who are usually also dancers. In addition to pop music, boy bands also sing R&B songs and sometimes hip-hop songs as well. They can evolve out of church choral or gospel music groups, but are often put together by managers or producers who audition the groups for appearance, dancing, and singing ability (often in that order), and often seem to be prefabricated. Boy bands are similar in concept to girl groups. However, even though they are "bands," they rarely play instruments, and the acts are basically "vocal harmony groups." Due to this and the fact that the acts are aimed at a "teenybopper" or "tween" audience, the term has negative connotations in the rock press. For this reason, acts such as Pete Waterman's One True Voice try not to be labeled "boy bands."

Definition

Maurice Starr is usually credited with starting the trend, with his protégés New Kids On The Block (though the term "boy band" did not exist until later in the 1990s). Starr's brainwave was to take the traditional template from the R&B genre (in this case his teenage band New Edition) and apply it to a pop genre. This formula was in turn redefined by a number of European managers such as Nigel Martin-Smith and Louis Walsh, till the UK pop marketplace was saturated with the genre.

Though the term is mostly associated with groups from the 1990s onwards, antecedents exist throughout the history of pop music. The Beatles, The Beach Boys, & The Temptations, popular in the 1960s, may be considered boy bands, while The Monkees certainly were prefabricated, and Latin boy band Menudo was founded in 1977. Boy bands often achieve great commercial success.

Equally important to the group's commercial success is the group's image, carefully controlled by managing all aspects of the group's dress, promotional materials (which are supplied to teen magazines), and music videos, the most famous boy band manager being Lou Pearlman. Typically, each member of the group will have some distinguishing feature and be portrayed as having a particular personality stereotype, such as "the baby," "the bad boy," "the nice boy." While managing the portrayal of popular musicians is as old as popular music, the particular pigeonholing of band members is a defining characteristic of boy and girl bands.

In most cases, their music is written, arranged and produced by a producer who works with the band at all times and controls the group's sound - if necessary, to the point of hiring session singers to

record guide vocals for each member of the group to sing individually (if the members cannot harmonize together well). A typical boy band performance features elaborately choreographed dancing, with the members taking turns singing and/or rapping(or, sometimes, lip-synching. Even some of Pearlman's bands have been known to) to pre-recorded vocals and music. Boy bands generally do not compose or produce their own material, unless the members lobby hard enough for creative control (e.g. The Monkees and *NSYNC).

Boy bands tend to be heavily criticized by certain musical press for appealing only to pubescent female teenagers and for emphasizing marketing and packaging over quality of music. Such views are reflected in the humorous definition in the Chambers Dictionary: "a pop group, targeting mainly the teenage market, composed of young males chosen because they look good and can dance and sometimes even sing." Some critics compare boy band output to the "machine-generated" popular music found in George Orwell's novel, *Nineteen Eighty-Four*, noting that much of their music (as well as the bands' compositions) is extremely formulaic. Other critics point to boy bands (and related musical groups) as case studies in commercialism and postmodernism, with little cultural content. Such criticisms can become extremely scathing:

*After scouring the country for five boys who could belt out tunes while doing the splits, (Lou Pearlman) assembled a clean-cut collection of effeminate white and Latino-looking boys, all pink cheeks and crew cuts with peroxided tips. Just like the Backstreet Boys and *NSYNC, there's the cute blond guy, one with curly hair, the dark one with big dimples, the guy with the funny facial hair and the less cute, but really sensitive, guy.*

Pearlman herded them into a tiny apartment, forcing these guys in their late teens and early 20s to share bedrooms (hey, less opportunity for illicit sexual activity - at least with the opposite sex), and forbade them to stay out past midnight. He dressed them in coordinated red and silver "rave" outfits and spoon-fed them sugary-sweet lyrics like "Would I cross an ocean just to hold you ... Would I give up all I have to see you smile?" And then he set them loose on concert halls full of 12-year-old girls, who dutifully screamed their lungs out in a kind of mass orgasm fueled by all that scrubbed-clean testosterone. (Janelle Brown, "Sluts and Teddy Bears," Salon.com, 2001).

Though some fans are wildly supportive of the music, the commercial success of specific boy bands does not tend to last long. As the fans (mostly teen girls) age and their musical tastes evolve, they tend to outgrow such groups' appeal. If success is sustained, often one or more members of the band will leave and seek a solo career (particularly if they have some songwriting ability), often with some success (for instance: Michael Nesmith, Michael Jackson, George Michael, Robbie Williams, Justin Timberlake, Ronan Keating, Ricky Martin). Certain boybands have continued to thrive long after the members have ceased to be 'boys', particularly in Asia-- i.e., SMAP of Japan and Shinhwa of Korea. In these cases, the members have developed into stars in their own right, starring in television shows, movies, and commercials.

Famous boy bands

17:28 (Philippines)
2Be3 (France)
2 Brave (Norway)
3rd Wish (United States)
3SL "Three Scott-Lee" (United Kingdom)
3T (United States)
4PM (United States)
5ive (United Kingdom) (1997-2001)
5566 (Taiwan)
604 (Philippines)
911 (United Kingdom)
98 Degrees (United States) (1996-present)
a1 (United Kingdom) (1999-2002)
a-ha (Norway)
Alliage (France)
The Akafellas (Philippines)
Another Level (United Kingdom)
Arashi (Japan)
Aryans (India)
ATL (United States)
Atemlos (Germany) (2000)
Aventura (United States)
B2K (United States) (2001-2004)
B3 (Denmark)
Backstreet Boys (United States) (1993-present)
Bad Boys Inc (United Kingdom)
Barako Boys (Philippines)

BB Mak (United Kingdom)
Bed and Breakfast (Germany) (1995-1999)
B4-4 (Canada) (2002-2003)
Big Fun (United Kingdom)
Big Men (Philippines)
Blazin' Squad (United Kingdom)
Blue (United Kingdom) (2000-2005)
Boys In Black (Australia)
Boy'z (Hong Kong)
Boystar (Australia)
Boyzone (Ireland) (1993-2001)
Boyz II men (United States) (1988-present)
B-Rad's Supa-Stars (Dark Side of the Moon) (1979)
Breathe (United Kingdom)
Bros (United Kingdom)
Brother Beyond (United Kingdom)
Busted (United Kingdom) (2001-2005)
C21 (Denmark)
Caught in the Act (Netherlands)
CDB (Australia)
The Choir Boys (United Kingdom)
The Click Five (United States)
Code 5 (United States)
Code Red (United Kingdom)
Comic Boys (Japan)
D4L (United States)
Dale! (Argentina)
Damage (United Kingdom)
DBSK (TVXQ) (South Korea)
Devotion (Philippines)
Dream Street (United States)
D-Side (Republic of Ireland)
Duran Duran (United Kingdom)
E-17 (United Kingdom)
East 17 (United Kingdom)
Euphoria (India)
Evan & Jaron (United States)
F4 (Taiwan) (1999-2003)
Fingerbang (United States) (2000)
Five (United Kingdom)
Fixate (United Kingdom)
FLAME (Japan)
Fun-dmental '03 (United Kingdom)
Hanson (United States)

H.O.T. (South Korea)
Human Nature (Australia)
The Hunks (Philippines)
Il Divo (United Kingdom (2004-present))
Immature (aka IMx) (United States)
Indecent Obsession (Australia)
I.N.T. (United States)
inFOCUS (Ireland) (2000)
The Jackson 5 (United States) (1966-1990)
J Adore (United States)
J Brothers (Philippines)
Jeremiah (Philippines)
Jericho Road (United States)
Johnny Hates Jazz (United Kingdom)
Jonas Brothers (United States)
Just 5 (Poland)
Kai (United States)
Kanjani 8 (Japan)
KAT-TUN (Japan)
Kids in Trouble (Japan)
Kids In The Kitchen (Australia)
KRU (Malaysia)
Kulcha (Australia)
Lead (Japan)
Lethbridge (Australia)
Lettermen (United States)
LMNT (United States)
Los MP (Argentina)
Lyte Funky Ones (United States)
Masculados (Philippines)
McFly (United Kingdom) (2004-present)
MDO (Puerto Rico)
Menudo (Puerto Rico) (1977-1997)
Mercury4 (Australia)
The Moffatts (Canada)
The Monkees (United States) (1965-1970, 1986-1989, 1996-1997)
Natural (United States) (1999-2004)
New Edition (United States) (1980-present)
New Kids On The Block (United States) (1984-1994)
NewS (Japan)
Next (United States)
No Authority (United States)
The Noise Next Door (United Kingdom)
North (Australia)

North & South (United Kingdom)
*NSYNC (United States) (1995-2002)
Orange Orange (United Kingdom)
O*town (United States) (2000-2003)
O-Zone (Moldova) (2000-2005)
OTT (Ireland)
One True Voice (United Kingdom) (2002-2003)
Paran (Korea)
Perfect Day (United Kingdom)
Phixx (United Kingdom)
Plus One (United States)
Point Break (United Kingdom)
Power 4 (Philippines)
Rooster (United Kingdom) (2004-present)
Requiem Plus Five (Australia)
Salbakutah (Philippines)
Same Same (Canada)
Seven (United Kingdom)
Shine (Hong Kong)
Shinhwa (South Korea)
Silk Route (India)
SMAP (Japan)
Son By Four (Puerto Rico)
Soul Control (Germany)
soulDecision (Canada)
South65 (United States)
Spandau Ballet (United Kingdom)
Streetboys (Philippines)
Super Junior ([Korea])
Take 5 (United States)
Take 6 (United States)
Take That (United Kingdom) (1988-1996)
The Teens (Germany)
Toy Boyz (Australia)
T.O.K. (Jamaica)
Track 5 (Australia)
Trademark (Germany)
True Vibe (United States)
Ultra (United Kingdom)
Universal (Australia)
Upside Down (United Kingdom)
US5 (Germany)
V (United Kingdom) (2004-2005)
V6 (Japan)

Village People (United States)
Viva Hot Men (Philippines)
Westlife (Ireland) (1998-present)
Wet Wet Wet(United Kingdom)
World's Apart (United Kingdom)
w-inds. (Japan)
XL5 (Finland)
Youngstown (United States)

Male/Female vocal groups of the boy band era

These groups are similar in style to boy bands and marketed at the same "tween" and "teenybopper" markets, but they are mixed gender groups:

A*Teens (Sweden)
4ORCE (Style 2 Style managed band not to be confused with 4ORCE from the play "boyband") (United Kingdom)
Hear'say (United Kingdom)
S Club 7 (United Kingdom)
Six (Ireland)
Scooch (United Kingdom)
Steps (United Kingdom)

Parodies

The television series 2ge + her created a parody boy band with five personality types.

In a week-long spoof in 1999, talk show host Conan O'Brien, complaining that he couldn't find a decent "musical guest" for his show, created his own boy band, **Dudez-A-Plenti**, after randomly selecting five out-of-work actors. A series of humorous sketches ensued, culminating in a Friday performance of a song O'Brien apparently made up himself: "*Baby, I Wish You Were My Baby.*"

The Norwegian movie *Get Ready to be Boyzvoiced* is a mockumentary about the boy band Boyzvoice, their fans and management.

In *South Park*, Cartman formed a boy band named Fingerbang.

The 2001 film *Josie and the Pussycats* featured a fictional boy band named "Du Jour."

In *The Simpsons*, Bart is recruited to a boy band named Party Posse that is secretly a vehicle for subliminal navy recruitment messages.

The members of 'N Sync cameod in the episode as themselves. Contrary to popular belief they did not do the "Party Posse" voices. Members of Lou Pearlman's other band Natural provided most of the voices. (Marc Terenzi did Nelson while Michael 'J' Horn did Milhouse; the rest are unknown.)

On the Veggie Tales video *The Ballad of Little Joe*, Larry, Mr. Lunt, Jimmy, and Junior do a parody of a boy band video for the original song "Bellybutton."

The Meaty Cheesy Boys were a fictional band created during an ad campaign for Jack in the Box restaurants.

In WCW, a group of three cruiserweight wrestlers (Evan Karagias, Shane Helms and Shannon Moore) formed a boy band in order to get more attention from women. The group 3 Count performed several songs on WCW Monday Nitro and even acquired a roadie in former-UFC-fighter Tank Abbott.

A play (with music) called *Boyband*, featuring a band named 4ORCE and parodying the boy band phenomenon of the 90s with songs such as "Coming from Behind," "Our Love is Like Water - H40" and "Integrity," was performed at the Seymour Centre in Sydney, Australia for 2 weeks in 2005 and is returning for a four-week season in March 2006. (Note: not to be confused with the Style 2 Style managed band 4ORCE from Manchester, United Kingdom, who were a male/female vocal group).

In an episode of the Disney Channel series *That's So Raven*, Raven wants a boy band named the "Boyz in Motion" to perform in front of her friends.

Dance-pop

Dance-pop is a style of [dance music](#) that grew out of [disco](#) in the mid-1980s. Complete with pounding, dance-club beats, the songs of this music are more fully-formed when it comes to the structure of the lyrics compared to pure dance music. It's a producer's medium first and foremost, since he or she writes the music and builds the tracks, then chooses the right vocalist to sing the song. There have been a few exceptions naturally, since several dance-pop artists such as Janet Jackson and Madonna took control of the direction and sound of their records. But even when divas like those become stars, the artistic vision is still the producer's. Dance-pop is music that's about image more importantly than it is about substance. In other words, the lyrics don't matter as much as the rhythms.

Dance-punk

Dance-punk, also known as **disco-punk** and **dance rock**, is a musical genre that combines the rhythms of danceable electronic music with punk rock aesthetics and instrumentation.

Origins

The origin of style dates back to the late 1970s in New York and England, where guitar-based bands started to experiment with more dance-friendly rhythms. During this time, disco and funk also crossed over into many rock clubs—for example, it seems that some of the funky guitar work and solid basslines from the CHIC records made it to the rock scene. At the time, this musical style was most closely associated with the post-punk and no wave movements: famous progenitors of this sound include Gang of Four from Leeds, Liquid Liquid from New York, and Medium Medium from Nottingham. German punk chanteuse Nina Hagen had a massive underground dance hit in 1983 with "New York New York," which mixed her searing punk (and opera) vocals with disco, funk, and hip hop beats.

As hip-hop, techno, and other forms of dance music emerged during the 1980s, the "punk-funk" style faded away. The extended 12" mix, synthesizers, drum machines, and other new technologies also pushed the jagged guitar-based dance sound out of the spotlight during the later part of the 1980s and much of the 1990s.

Modern dance-punk

The genre reemerged as "dance-punk" at the turn of the century. The style was championed by rock- and punk-oriented groups such as Liars and Radio 4, as well as dance-oriented acts such as Out Hud, with others such as The Rapture falling somewhere in the middle. There has since been a crystalization of musical forms within dance-punk, as with LCD Soundsystem's strongly dance- and production-obsessed soundcraft or Q and Not U's creation of new kinds of rock-based yet danceable rhythms within the scope of lyrical punk and post-hardcore.

At the same time, however, the concept of the dance-punk genre has become somewhat diluted, partly merging with the more straightforwardly disco-influenced post-punk/garage rock revival sounds from the late 1990s to the present. As with most musical

genres, dance-punk began as a fluid extension of several other genres and is in the process of both being defined from within and at the same time being co-opted by other musical forms.

List of Modern dance-punk bands

Beep Beep
Black Eyes
Controller.Controller
CDOASS
Clor
The Dismemberment Plan
Death from Above 1979
Ex Models
Franz Ferdinand
Hot Chip
The Mission Veo
Les Georges Leningrad
LCD Soundsystem
Liars
Moving Units
Out Hud
Q and Not U
Radio 4
Shitdisco
Single Frame
Supersystem
The Rapture
Thunderbirds Are Now!
VHS or Beta

Major post-punk/no-wave influences

ESG
Gang of Four
Liquid Liquid
Medium Medium
Public Image Ltd.
Talking Heads
New Order

Bands influenced by dance-punk

The Faint
Head Automatica
Ima Robot
Mistakemistake

Darkcore

Darkcore is a music genre that became popular in the United Kingdom hardcore rave scene in 1993. It is recognized as being one of the direct precursors of the modern electronic music genre known as drum and bass. Darkcore was a counter movement to the happy alternative that occurred at the same time - both styles evolving from breakbeat hardcore.

Qualities

Darkcore is characterized by layered breakbeats at around 150 to 160 bpm combined with very low frequency bass lines. In addition to these basic traits, dark themed samples such as horror movie theme music or cries for help were commonly included. As the style evolved, the almost gratuitous use of horror elements was dropped as producers relied more on simple effects such as reverb, delay, pitch shifting and time stretching to create a chaotic and sinister mood.

DJs

Many of the British hardcore and junglist [DJs](#) of the day dabbled in Darkcore for a time, mostly around its heyday in 1993, but some of the more notable DJ/producers of the darkcore include:

Tango
Bizzy B
Lewi Cifer
Hyper-on-Experience
Doc Scott
International Rude Boyz
Metalheadz productions

Darkcore today

Today, darkcore is used to describe the entire array of breakbeat producers and DJs who work within the 160-190+ BPM tempo range. This includes darkcore, though its current configuration is notably different in quality and process availability as well as the fact that modern drum and bass elements are included.

Eurodance

Eurodance stands for European [Dance Music](#) that has been popular in Europe, Oceania, South America, and Canada between 1992 to 2000 and up until now. Between 1993-1995 that original genre was considered a mainstream phenomenon being diversified and mixed with another electronic music genres until today. It is closely related to the so-called *Euro-pop* and *Euro-rap*, similar phenomena, all three characterized by the fact that audience and performers were mostly Western European and Scandinavian, Germany, Sweden, Netherlands, Finland, Denmark, Norway, Belgium and Italy being their fief. Eastern European countries such as Romania, Hungary, Croatia, Poland, and Russia have also emerged into the Euro music scene.

History

Its roots are drawn from the mostly rap performances of 2 Unlimited, Dr. Alban Masterboy or Snap, which were the first to emphasize the combo female chorus - male rap. The current style has expanded, as performances can be included in rap, trance, techno, or house. It is essentially dance or club oriented music that is usually (but not always) is produced in Europe. Hit songs often go international. The genre "Eurodance" can also be used interchangeably with the term "Euro".

Its "mainstream" can be characterized by female vocals, with simple chorus, male rap parts and a strong beat from 110 to 150 BPM with synthesizer riffs. It is often very positive and upbeat; the lyrics often involve issues of love and peace or expressing and overcoming difficult emotions. Almost all Eurodance emphasizes percussion and rhythm. Most Eurodance is also very melody-driven. Strangely, lyrics are in English 90% of the time, no matter what country the artist is from. Some artists will also release their songs in both English and their native language.

Eurodance is very much commercial music. It can be even seen as a some kind of culmination of commerciality in music business. Some producers, like Swedish Max Martin or Italian Larry Pignagnoli, were behind dozens of bands. If band members became too demanding, they could be fired and replaced by others. Only few bands survived more than one or two records. The most successful 90's eurodance groups are arguably the Dutch group 2 Unlimited, Italian groups Cappella, Ice MC and Eiffel 65, and German groups Snap!, Culture Beat, Real McCoy and La Bouche.

It has been suggested that many female vocalists were selected for their looks more than for talent. Live performances were mostly playbacks, sometimes different female singers performing in studio recordings than on stage. Many acts, like Captain Jack and Jonny Jakobsen (Dr. Bombay) had a carefully planned humoristic image. A group called E-rotic received attention with its erotic lyrics and music videos.

Some artists, like Aqua, Daze or Hit'n'Hide are not usually considered mainstream eurodance, but fall into the bubblegum pop category.

Other in between cases are Blümchen and Scooter, approaching the happy hardcore genre. Although sometimes considered eurodance, projects such as Sash!, ATB or Antiloop were mostly progressive house and trance groups.

Eurodance reached its commercial peak in the United States in 1995/1996 with the Top 40 radio success of artists such as La Bouche ("Be My Lover"), Real McCoy ("Another Night" and "Runaway") , 2 Unlimited ("Get Ready For This") and Corona ("Rhythm Of The Night") among others. Sales in the hundreds of thousands of the first Eurodance CD compilation series, DMA Dance: Eurodance, released on U.S. independent label Interhit (formed by Jeff Johnson and Chris Cox of Thunderpuss) in conjunction with *Dance Music Authority* magazine, provided further evidence of the popularity of the eurodance sound in the USA.

Later into the 90s trance was starting to influence Eurodance which rebirthed into euro-trance, which also incorporated some elements from progressive house. Artists like Scooter, Charly Lownoise and Mental Theo and E-Type began the trend which lead to the birth of hundreds of projects in this subgenre.

Today, Eurodance music has evolved and the categories may cross over one another. Sub-categories within the genre of Eurodance are not set in stone but are commonly recognized as:

Classic Eurodance - As mentioned earlier, often a female vocalist and a male rapper. Synths are old fashioned, often has an early to mid 90's sound.

Bubblegum - Started in Denmark. Usually female artists with silly lyrics and happy sounds. Chorus, verse style lyrics. Not to be taken seriously, but often amusing and cheerful.

Eurotrance - Often vocal and sometimes rap. Usually not chorus, verse lyrics - more vague or repetitive. Simple lyrics. A lot of effects and echoes on the vocals. Driving percussion and ethereal chords. Often has a strong synth line with addicting rhythm.

Eurotechno - Tends to use more sound effects and chord hit type sounds with minimal vocals. Crazy keyboard synths. Loud and powerful.

High Energy (Hi-NRG) - Derived from disco. An Italian creation, sometimes called "Italo". It is Pop, Classic Eurodance, and Trance combined, and perhaps sped up a little bit. It is very uplifting. The vocals are very full sounding and so are the synth arrangements.

Euro Pop - Basically it is Pop music with elements of Classic Eurodance or Trance but isn't quite one of the other categories. Often Chorus, verse style lyrics.

Eurohouse - Similar to eurotrance, but less often contains vocals, and even less frequently contains many lyrics. Uses harder synths and often has longer, slowly changing and growing songs at a slower tempo. The current trend has been 'Tek-house' style a la Benni Bennassi.

ITALODANCE - Has its roots from 80's groups like Valerie Dore, Savage, Sabrina, Miko Mission and Radio Rama. Italo in the 90's took a Eurodance form. Groups like Cappella, Alexia, Taleesa, Mollella, CO.RO, DA Blitz, and Double You burst into the scene with success. The newer Italo style today has a sort of a marching beat to it. Some claim Eiffel 65 and GiGi Da'Gostino were the fathers of this style.

Vogue

Vogue is a form of modern dance characterized by photo model-like poses integrated with angular, linear and rigid arm, leg, and body movements. Despite efforts by the media and more specifically by Madonna, who is often credited with introducing it to mainstream popular culture, vogue as a subculture was in existence long before the release of her song, also titled "Vogue." This particular style of dance arose from the Harlem ballrooms back in the early 1930s, which was then called "performance" and has evolved into the more intricate and illusory form that is now commonly referred to as "vogue".

There are currently two distinct styles (or "schools") of vogue: Old Way (pre-1990) and New Way (post 1990). Old Way is characterized

by formation of lines, symmetry, and precision in the execution of such formations and graceful, fluid-like action. New Way is characterized by a more rigid, geometric pattern movement coupled with "clicks" (limb contortions at the joints) and "arms control" (sleight of hand and wrist illusions). New Way can also be described as a modified form of mime, where imaginary geometric shapes such as a box are introduced during motion and moved progressively around the dancer's body to display the dancer's dexterity and memory. Vogue also encompasses other forms of dance and movement, namely modern jazz, ballet, gymnastics, rhythmic gymnastics, martial arts, breakdance, yoga, etc. Some dance historians even point out that breakdance and vogue evolved out of each other, with artists from both sides interacting with each other in New York City's Central Park, West Side Piers, Harlem, and Washington Square Park during the 70s and early 80s.

Voguing has evolved since its beginning and continues to be developed further as an established dance form that is practiced in gay dance clubs in New York and other big cities throughout the United States--mainly Atlanta, Philadelphia, Miami, and Chicago.

Though voguing usually takes place in gay clubs frequented by African Americans and Latin American males, it is also practiced by a small number of non-gay individuals and outside of the club scene. Formal competitions occur in the form of balls held by Houses, a term used to describe collectives of dancers and performers.

Some influential Houses to note include the House of Xtravaganza, the House of Labeija, House of Revlon, House of Ninja, House of Infiniti, House of Aviance and the House of Milan.

Furthermore, distinct styles of this art form have been directly associated with voguers such as Willi Ninja, Jose Xtravaganza, Aviance Milan, and Stiffy Revlon.

Walkaround

A **walkaround** (also spelled **walk-around** or **walk around**, or called a **horay**) was a **dance** from the blackface minstrel shows of the 19th century. The walkaround began in the 1840s as a dance for one performer, but by the 1850s, many dancers or the entire troupe participated. The walkaround often served as the finale to the minstrel show. Minstrels also wrote songs called "walkarounds", which were specifically intended for this dance; "Dixie" is probably the most famous example.

The dance was competitive in nature. At the start of the music, typically a fast dance song in 2/4 or 4/4 time, the dancers (who were

already seated in a semicircle) stood and began clapping and slapping themselves in time ("patting Juba"). One dancer or a couple then moved downstage to the focal point of the semicircle and performed a set of elaborate dance steps, lasting for about 16 bars. Once these dancers retreated back to the semicircle, another dancer or pair of dancers took a turn. This repeated until all dancers had soloed. Finally, all the dancers broke ranks and danced the minstrel show to its conclusion. In later years, the cakewalk became integrated into the walkaround, and over time the two terms became interchangeable. The cakewalk portion of the dance was typically performed by men in drag.

Nineteenth century commentators claimed that the walkaround descended from the communal dances of African plantation slaves, dances which themselves hearkened back to religious West African dances. Modern scholars still hold this to be mostly true, claiming that the walkaround was a parody of the ring shout, a religious slave dance. The popularity of walkarounds in minstrelsy allowed the style to influence later dances, as well.

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Disco

Disco is a genre of music that originated in [discothèques](#). Generally the term refers to a specific style of music that has influences from [funk](#), soul music, and salsa and the Latin or Hispanic musics which influenced salsa.

Origins

Elements of disco music appear on records from the early 1970s such as the 1971 theme from the film Shaft by Isaac Hayes (Jones and Kantonen, 1999). In general it can be said that first disco songs were released in 1973, however many consider Manu Dibango's 1972 Soul Makossa the first disco record (Jones and Kantonen, 1999). Initially, most disco songs catered to a nightclub/dancing audience only, rather than general audiences such as radio listeners, but there are many aspects proving opposite tendencies as well; popular radio-hits were being played in discothèques, as long as they had an easy to follow rhythmic base-pattern close to 120 BPM (beats per minute). Most 70's Disco genre songs had a distinctive four/four bass beat.

Soul and funk records that influenced disco include:

Sly and the Family Stone - "Dance to the Music" (1968), "Everyday People" (1968) (Jones and Kantonen, 1999), "Family Affair" (1971)

Hugh Masekela - "Grazing in the Grass" (1968)

The Honey Cone - "Want Ads" (1971), "Stick Up" (1971)

Isaac Hayes - "Shaft" (1971)

Incredible Bongo Band - "Bongo Rock" (1973) (ibid)

Eumir Deodato - "Also Sprach Zarathustra" (1973)

Average White Band - "Pick Up the Pieces" (1974), "Cut the Cake" (1975) (ibid)

James Brown - "Get Up (I Feel Like Being A) Sex Machine" (1970), "Get Up, Get Into It, Get Involved" (1971), "Get Up Off of That Thing" (1976) (ibid)

The Motown Sound also featured many elements that would be associated with the disco sound:

Martha & The Vandellas "Dancing In The Street" (1963)

The Supremes - "You Keep Me Hangin' On" (1966), "Reflections" (1967)

Jackson 5 - "I Want You Back", "ABC", "The Love You Save", "Mama's Pearl" (1969-71)

Stevie Wonder - "Yester-Me, Yester-You, Yesterday" (1969), "Signed, Sealed, Delivered, I'm Yours" (1970), "Superstition" (1972), "Higher Ground" (1973) (ibid)

Diana Ross - "Ain't No Mountain High Enough" (1970)

Philadelphia International Records defined Philly soul and helped define disco (ibid) with records such as:

The Three Degrees - "When Will I See You Again" (1973) (ibid)

The Intruders - "I'll Always Love My Mama" (1973) (ibid)

The O'Jays - "Love Train" (1972), "For the Love of Money" (1974), "I Love Music" (1975) (ibid)

MFSB - "TSOP (The Sound of Philadelphia)" (1973), "Love is the Message" (1973) (ibid)

Pre-/Early-disco TK Records tracks:

Betty Wright - "Clean Up Woman" (1972) (ibid)

George McCrae- "Rock Your Baby" (1974) (ibid)

KC and the Sunshine Band - "Queen of Clubs" (1974), "Get Down Tonight" (1975), "That's the Way (I Like It)" (1975), (ibid)

Early-disco hits include:

Nelson James - "I Have An Afro" (1972) (ibid)

Harold Melvin & the Blue Notes - "The Love I Lost" (1973) (ibid)

Love Unlimited Orchestra - "Love's Theme" (1973) (ibid)

The Jackson 5- "Dancing Machine" (1974) (ibid)

Barry White - "I'm Gonna Love You Just a Little More, Baby" (1973), "Can't Get Enough of Your Love, Babe" (1974), "You're the First, the Last, My Everything" (1975) (ibid)

Shirley and Co. - "Shame, Shame, Shame" (1975) (ibid)

The Hues Corporation - "Rock the Boat" (1974) (ibid)

The Commodores - "Machine Gun" (1974) (ibid)

Frankie Valli - "Swearin' To God" (1975)

Dalida- "J'Attendrai" (the first French disco song and first hit in Europe) (1975) (ibid)

LaBelle - "Lady Marmalade" (1975) (ibid)

The Four Seasons - "Who Loves You" and "December '63 (Oh What A Night!)" (1976) (ibid)

Silver Convention - "Fly Robin Fly" (1975), "Get Up and Boogie" (1976) (ibid)

The Bee Gees- "Jive Talkin' " (1975), "You Should Be Dancing" (1976) (ibid)

Andrea True Connection- "More More More" (1976) (ibid)

Popularity

1975 was the year when disco really took off, with hit songs like Van McCoy's "The Hustle" and Donna Summer's "Love To Love You Baby" reaching the mainstream. 1975 also marked the release of the first disco mix on album, the A side of Gloria Gaynor's remake of The Jackson 5's "Never Can Say Goodbye". Disco's popularity peaked between 1977 - 1979, driven in part by films such as 1977's classic Saturday Night Fever and 1978's Thank God It's Friday. Disco also gave rise to an increased popularity of line dancing and other partly pre-choreographed dances; many line dances can be seen in films such as Saturday Night Fever, which also features the Hustle.

Internationally, the pop star Dalida was the first to make disco music in France with 1975's "J'attendrai" which was a big hit there as well as in Canada and Japan in 1976. She also released many other

disco hits between 1975 and 1981, including "Monday, Tuesday... Laissez-moi danser" in 1979, translated the same year as "Let Me Dance Tonight" for the USA, where she was their "French diva" since her late-1978 performance at the Carnegie Hall). Soon after Dalida's pioneering French disco work, other French artists recorded disco: Claude François, in 1976 with his song "Cette année-là" (a cover of The Four Seasons' disco hit "December, 1963 (Oh, What a Night)"), then the famous "yé-yé" French pop singer Sheila, with her group B. Devotion, who even had a hit in the USA (a rarity for French artists) with the song "Spacer" in 1979. Many other European artists also recorded disco music; in Germany, Frank Farian formed a disco band by the name Boney M around 1975. They had a string of number one hits in a few European countries which continued into the early 1980s, with songs such as *Daddy Cool*, *Brown Girl in the Ring* and *By the Rivers of Babylon*. Still today, the trademark sound of Boney M is seen as emblematic for late 70's German disco music.

Disco fever reached a peak in South Asia after the release of the Bollywood film *Disco Dancer* in 1982. It stars Mithun Chakraborty as an Indian disco champion who is out to get revenge on P. N. Oberoi (Om Shivpuri), a rich industrialist who once slapped and insulted his mother.

Popular disco artists

The most popular disco artists of the 1970s included:

- The Bee Gees
- A Taste of Honey
- Cerrone
- Dalida
- ABBA
- CHIC
- Sister Sledge
- The Jacksons
- Claudja Barry
- Linda Clifford
- Donna Summer
- Grace Jones
- Stephanie Mills
- Sylvester
- Gloria Gaynor
- Boney M
- Village People
- K.C. and the Sunshine Band

Vicki Sue Robinson
MFSB
Loleatta Holloway
France Joli
Evelyn 'Champagne' King
Yvonne Elliman
Tavares
Salsoul Orchestra
Phyllis Hyman
The Emotions
Thelma Houston
Cheryl Lynn
The Trammps
Love and Kisses
Barry White
Silver Convention
Shalamar
and
Kool & the Gang.

Popular non-disco acts who made disco songs

Many non-disco artists recorded disco songs at the height of its popularity, most often due to demand from the record companies who needed a surefire hit. These acts included:

The Eagles
The Rolling Stones
KISS
The Grateful Dead
Dolly Parton
Cher
Marvin Gaye
Barry Manilow
Aretha Franklin
Isaac Hayes
Leif Garrett
Toto
Chaka Khan
Michael Jackson
The Beach Boys
Billy Preston
Chicago

Electric Light Orchestra
The Pointer Sisters
Teddy Pendergrass
Elton John
James Brown
Bette Midler
Prince
Helen Reddy
Frankie Valli & The Four Seasons
Carly Simon
Diana Ross
Earth, Wind and Fire
Rod Stewart
Queen (with the bass guitar riffs emulating those of Chic in their
hit Another One Bites The Dust)
and
Blondie.

Even adult contemporary vocalists were sucked into the disco machine. Those artists included:

Johnny Mathis
Paul Anka
Ann-Margret
Charo
Frankie Avalon
Engelbert Humperdinck
Ethel Merman
Wayne Newton
Barbra Streisand
Eartha Kitt
Andy Williams
and
Frank Sinatra

Many disco novelty songs sold well and were popular. Rick Dees, at the time a radio DJ in Memphis, Tennessee, recorded what is considered to be one of the most popular parodies of all time, Disco Duck.

DJs and producers

Disco music diverged from the rock of the 1960s, elevating music from the raw sound of 4-piece garage bands to refined music composed by producers who contracted local symphony and philharmonic orchestras and session musicians. For the first time in

three decades, orchestral music became the preeminent sound in the popular-music scene. Top disco music producers included Giorgio Moroder, Patrick Adams, Biddu, Cerrone, Alec R. Costandinos, John Davis, Gregg Diamond, Kenneth Gamble & Leon Huff, Norman Harris, Sylvester Levay, Ian Levine, Mike Lewis, Van McCoy, Meco Monardo, Tom Moulton, Boris Midney, Vincent Montana Jr, Randy Muller, Freddie Perren, Laurin Rinder, Richie Rome, Warren Schatz, Harold Wheeler, and Michael Zager, whose roles involved every aspect of production, from composing the arrangements to conducting the 50- to 100-member orchestras from Los Angeles to New York, from Chicago to Philadelphia, from Detroit to Miami, from London to Berlin, from Vancouver to Montreal, from to Paris to Milan.

With as many as 64 tracks of vocals and instruments to be compiled into a fluid composition of verses, bridges, and refrains, complete with orchestral builds and breaks, the mixing engineers became an important fixture in the production process, and, as a result, were most influential in developing the "sound" of the recording through the disco mix. Record sales were often dependent on, though not guaranteed by, floor play in clubs. Notable DJs include Jim Burgess, Walter Gibbons, John "Jellybean" Benitez, Rick Gianatos, Francis Grasso (Sanctuary), Larry Levan, Ian Levine, John Luongo, and David Mancuso.

Instrumentation

Instruments commonly used by disco musicians included the rhythm guitar (most often played in "chicken-scratch" style, usually through a wah-wah or phaser), bass, piano and electroacoustic keyboards (most important: the Fender-Rhodes and Wurlitzer electric pianos and the Hohner Clavinet), harp, string synth, violin, viola, cello, trumpet, saxophone, trombone, clarinet, flugelhorn, French horn, tuba, English horn, oboe, flute, piccolo, and drums, African/Latin percussion, timpani, as well a drum kit. Electronic drums were making a debut during this era, with Simmons and Roland drum modules appearing as pioneers in electronic percussion. Most disco songs have a steady four-on-the-floor beat (sometimes using a 16-beat pattern on the hi-hat cymbal, or an eight-beat pattern with an open hi-hat on the "off" beat) and a heavy, syncopated bassline.

In general, the difference between a disco, or any dance song, and a rock or popular song is that in dance music the bass hits "four to the floor", at least once a beat (which in 4/4 time is 4 beats per measure), whereas in rock the bass hits on one and three and lets the snare take the lead on two and four. (Michaels, 1990) Disco is further

characterized by a sixteenth note division of the quarter notes established by the bass as shown in the second drum pattern below, after a typical rock drum pattern:

This sixteenth note pattern is often supported by other instruments such as the rhythm guitar (lead guitar parts are rare), and may be implied rather than explicitly present, often involving syncopation. As a simpler example, bass lines often use the following rhythm:

The orchestral sound usually known as "disco sound" relies heavily on strings and horns playing linear phrases, in unison with the soaring, often reverberated vocals or playing instrumental fills, while electric pianos and chicken-scratch guitars create the background "pad" sound defining the harmony progression. Typically, a "wall of sound" results. There are however more minimalistic flavors of disco with reduced, transparent instrumentation, pioneered by Chic.

Format

At first, singles were released on 7-inch 45-rpm records, 45s, which were shorter in length and of poorer sound quality than 12-inch singles. Motown Records was the first to market these through their "Eye-Cue" label, but these and other 12-inch singles were the length of the original 45s until Scepter/Wand released the first 12-inch extended-version single in 1976: Jesse Green's "Nice and Slow" b/w Sweet Music's "I Get Lifted" (engineered by Tom Moulton). The single was packaged in collectible picture sleeves, a relatively new concept at the time. 12-Inch singles became commercially available after the first crossover, Tavares' "Heaven Must Be Missing an Angel." 12-Inch singles allowed longer dance time and formal possibilities. (Jones and Kantonen, 1999)

Backlash in U.S. and UK

The popularity of the film *Saturday Night Fever* prompted the major record labels to mass-produce hits, however, as some perceived, turning the genre from something vital and edgy into a safe "product" homogenized for the mass audience. Though disco music had several years of popularity, an American anti-disco sentiment was festering, marked by an impatient return to rock (loudly encouraged by worried rock radio stations). Disco music and dancing fads were depicted as not only silly (witness Frank Zappa's satirical song "Dancin' Fool"), but effeminate. Others objected to the perceived wanton sex and drugs that became associated with music while others were put off by the

exclusivity of the disco scene symbolized by doormen who kept people out of discos that did not look or dress correctly while still others objected to the then new idea of centering music around a computerized beat instead of people.

In Britain, however, during the same year as the first American anti-disco demonstration (see below), *The Young Nationalist* publication of the far-right British National Party reported that "disco and its melting pot pseudo-philosophy must be fought or Britain's streets will be full of black-worshipping soul boys," though this had been true for twenty years with many white male English teens considering themselves "soul freaks". The emergence of the punk and goth scenes contributed to disco's decline.

Rock versus disco

Strong disapproval of disco among some rock fans existed throughout the disco era, growing as disco's influence grew, such that the expression "Disco Sucks" was common by the late-1970s among these fans.

In 1979, deejays Steve Dahl and Garry Meier along with Michael Veeck (son of legendary sports marketer Bill Veeck) staged a promotional event with an anti-disco theme, Disco Demolition Night, between games at a White Sox doubleheader. The event involved exploding disco records, and ended in a near-riot. The second game of the doubleheader had to be forfeited.

White male rock fans who spoke out against the music were sometimes accused of prejudice for objecting to a musical idiom that was strongly associated with both black and homosexual audiences. To further complicate matters, several prominent, popular rock artists recorded songs with audible debts to disco, sometimes to strong critical and commercial response. David Bowie's "Golden Years," and The Rolling Stones' "Miss You" and "Emotional Rescue," are distinguished examples of these disco-rock fusions, and artists such as The Who, Rod Stewart, and to a lesser extent Queen and The Clash also recorded disco-informed songs. Many of these artists were accused of selling out and received hate mail. Since the advent of disco and dance music in general, many have argued that more and more rock music has absorbed the rhythmic sensibilities of dance.

The most troubling aspect of disco for white working class males may have been its association with dancing, which tends to become a site of emotional conflict under modernization, as in Norman Mailer's catchphrase "tough guys don't dance". Disco, by being so clearly an invitation to the dance, is associated under modernization with an abandonment of self which threatens dissolution and

depersonalization. Steve Dahl, Garry Meier and Mike Veeck were as impresarios rather innocent, in 1979, about a growing working-class anger, and, in trying to channel this anger into safe targets such as gay men and people of color, found that it overflowed these artificial limits.

Disco in Germany

Disco clubs became popular in Germany in the 1970's and continued into the 1980's. Unlike its counterparts in America, however, the word "Disko" in German nowadays usually refers to any dance club, and not just ones that include disco. It is starting to be phased out in favor of "Klub" as of late in normal speech and in titles, but it still remains.

Time of transition

The gradual change that occurred in the late-1970s pop-disco sound can be evidenced in such titles as:

- Foxy's Get Off and Sex Symbol (1978)
- Donna Summer's Bad Girls and Hot Stuff (1979)
- Rod Stewart's Do You Think I'm Sexy(1979)
- Amii Stewart's Knock On Wood (1979)
- The Bee Gees' Tragedy (1979)
- Blondie's Heart of Glass (1979)

The aforementioned songs foreboded the events of the next decade, as the year 1980 was a transitional time for music, especially dance music. As the "disco sound" was phased out, faster tempos and synthesized affects during the early-1980s dance sound, accompanied by simplified backgrounds and rock guitars, directed *dance music* toward the *pop-rock* genre such as:

- The Brothers Johnson's Stomp! (1980)
- Olivia Newton-John's Xanadu (1980)
- George Benson's Give Me The Night and Love X Love (1980)
- Boz Scaggs' Miss Sun (1980)
- Teena Marie's Behind The Groove and I Need Your Lovin' (1980)
- Patrice Rushen's Haven't You Heard (1980) and Forget Me Nots (1982)
- Yarbrough & Peoples' "Don't Stop the Music" (1981)
- Kool & the Gang's Celebration (1981), Let's Go Dancin' (Oooh La La La) and Get Down On It (1982)
- The Commodores' Lady (You Bring Me Up) (1981)

Rick James' Give It To Me and Superfreak (1981)
Grace Jones' Pull Up to the Bumper (1981)
Boystown Gang's Can't Take My Eyes Off You (1981)
Roni Griffith's (The Best Part of) Breaking Up (1981)
Sylvester's Do Ya Wanna Funk (1982)
Michael Jackson's Billie Jean, Baby Be Mine, P.Y.T. and Thriller (1982)
The Weather Girls' It's Raining Men (1982)
Prince's 1999 (1983)
Miquel Brown's So Many Men, So Little Time (1983)
Madonna's Everybody (1982) and Holiday (1983)

Those aforementioned exemplified the emerging dance-music form that dropped the complicated melodic structures of the *disco style*, as woodwinds, horns, and strings were replaced by synthesizers, which mimicked their sound. Here, one can readily experience the drastic changes, from the musical arrangements - missing all signs of symphony-orchestration, including orchestral builds and breaks - to the melody - missing all signs of the complicated structures of the typical disco sound, including multiple bridges and fanciful refrains.

Regional styles of disco

As with many forms of art, music contains many *types*, of which there are distinct genres, and within which there are various styles. The sound of a disco song, as with the sound of a song of any genre of music, depended on the particular tastes of the artists, and the arrangers, producers, and even the orchestra conductors and concertmasters dictating the type of stylized playing method of each section of the orchestra, down to the engineers and mixers who assembled all the elements to make a fluid, cohesive *sculpture of sound* through melodic continuity. Even without a very knowledgeable *ear* for music, one can distinguish the stylings of Van McCoy's *The Hustle* (1975) from those of Silver Convention's *Get Up and Boogie* (1976), and from those of Chic's *Good Times*(1979), and Sister Sledge's *We Are Family*(1979).

As such, many *regional sounds* of *disco* developed during the mid-1970s, as a result of collaborative efforts of many individuals with a legacy of formal education and training in music theory and orchestration, whose educational backgrounds laid the foundation for the musical genre that was to burst forth onto the *dance-music scene* into what would come to be regarded as *designer music*. It can be noted that many of the conductors and players of the large city symphony and philharmonic orchestras responsible for the grand productions of

disco were seasoned veterans of orchestras throughout the country, some even going back to the big-band era.

Some of the different regional sounds include:

- The Philadelphia Symphony Orchestra as heard by groups such as MFSB, The O'Jays, The Three Degrees, and The Ritchie Family.
- The New York Philharmonic Orchestra was the foundation of the **New York Sound**, which included
 - Van McCoy *The Hustle*,
 - Odyssey's *Native New Yorker* (1977),
 - Gerri Granger's *Can't Take My Eyes off of You* (1976)
 - Vicki Sue Robinson's *Turn the Beat Around* (1976),
 - Roberta Flack's *Back Together Again* (1979),
- The Los Angeles Symphony Orchestra was the foundation of the **Los Angeles Sound**, which included:
 - Carrie Lucas's *Dance with Me* (1979),
 - Love Unlimited Orchestra's *My Sweet Summer Suite* (1976),
 - Tavares' *Heaven Must Be Missing an Angel* (1976)
 - Phyllis Hyman's *You Know How to Love Me* (1979),
 - High Inergy's *Shoulda Gone Dancing* (1979)

Transition from the *disco sound* of the 1970s to the *dance sound* of the 1980s

The transition from the late-1970s disco styles to the early-1980s dance styles can be illustrated best by analysis of the work of specific artists, arrangers, and producers within each region, respective to the timeperiods. Complex musical structures basically gave way to a "one-man-band" sound produced on synthesizer keyboards. Also, the increased addition of a slightly different harmonic structure, with elements borrowed from Blues and Jazz, (such as more prominent chords created with acoustic or electric pianos) created a different style of "dance music" in the 1981-83 period. But by this time, the word "disco" became associated with anything danceable, that played in discothèques, so the music continued for a time to be called "disco" by many. Examples include D. Train, Kashif, and Patrice Rushen. Both changes was influenced by some of the great R & B and jazz musicians of the 70's, such as Stevie Wonder and Herbie Hancock, who had pioneered and perfected "one-man-band" type keyboard techniques.

Disco "spinoffs": rap and "house" music

Finally, disco was largely succeeded for younger listeners by rap, which had started, by rapping over disco tracks. The first commercially popular rap hits were "Rapper's Delight" (which borrowed the bass line from Chic's "Good Times") and Kurtis Blow's "The Breaks". The two styles existed side by side for a few years, with rap sometimes being used in disco songs such as Blondie's **"Rapture"**, Teena Marie's **"Square Biz"**, and In Deep's **"Last Night A DJ Saved My Life"**. The two styles together also sparked off "House Music" with such legendary innovators such as Larry Levan in New York, and Frankie Knuckles in Chicago in the early 1980's. Legendary clubs associated with the birth of house included New York's 'Paradise Garage' and Chicago's "Warehouse" and "The Music Box". Mixes incorporated here included various disco loops overlapped with a strong bassbeat, usually computer driven, and with longer segments intended for mixing. Afrika Bambaataa released the 1982 single **"Planet Rock"**, which drew several elements from Kraftwerk's "Trans-Europe Express" and the previous year's "Numbers". Electronic sounds in rap were eventually discarded in favor of a more "raw" hip-hop sound in songs such as **"The Message"** by Grandmaster Flash & the Furious Five. However, the "Planet Rock" sound also spawned a non-"hip-hop" electronic dance trend, with such follow-ups as Planet Patrol's **"Play At Your Own Risk"**, the same year, followed by **"One More Shot"** by C-Bank; and the following year, its popularity skyrocketed with Shannon's **"Let The Music Play"** Freeze's **"I.O.U."**, Gwen Guthrie's **"Ain't Nothin' Goin' On But The Rent"**, Chaka Khan's **"I Feel For You"**, and Midnight Star's **"Freakazoid"**. Electronic Dance music or [House Music](#) (later called "techno") had now emerged as its own genre, and this became the new "disco", even though it was not addressed as such.

Did it really "die"?

By the year 1983, disco was said to be pretty much "dead". It did not really have a distinctive "death", but simply blended back into other popular styles, while spawning some new styles. It was the synthesizer, and resulting change in the sounds, that basically ended disco as it was known in the pre-electronic 70's, moreso than the reaction from the competing rock genre. The danceable rhythms would live on in pop-rock, rap, Techno/House Music and regular R & B; and the dance club continued to thrive with these styles.

"Retro" revival

In the 1990s, a revival of the original disco style began and is exemplified by such songs as "Lemon" by U2 (1993), "Spend Some Time" by Brand New Heavies (1994), "Cosmic Girl" by Jamiroquai (1996), "Never Give Up on the Good Times" by The Spice Girls (1997), and "Strong Enough" by Cher (1998) (who had also released disco songs in the seventies).

During the first half of the 2000s, there were releases by a number of artists including "Spinning Around" and "Love at First Sight" by Kylie Minogue (2001), "I Don't Understand It" by Ultra Nate (2001), "Crying at the Discoteque" by Alcazar (2001), "Love Foolosophy" by Jamiroquai (2001), "Murder on the Dancefloor" by Sophie Ellis-Bextor (2001), and "Love Invincible" by Michael Franti and Spearhead (2003) that channeled classic disco music.

In (2004) former Three Degress lead singer, Sheila Ferguson hired Burning Vision Entertainment to create the ultimate disco music video to accompany the release of A New Kind Of Medicine' with mesmerising effect.

Most recently, Madonna has used disco themes in her latest album, Confessions on a Dance Floor (2005). Her single "Hung Up", notably samples ABBA's "Gimme! Gimme! Gimme! (A Man After Midnight)".

Radio

Currently, most radio stations that play dance music or '70s-era music will play this music and related forms such as [funk](#) and Philadelphia soul at some point in their playlists; both major satellite radio companies also have disco music stations in their lineup. However, dance music stations in general are not known for having high ratings.

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Beatmatching

Beatmatching is a technique employed by [DJs](#) to transition between two songs while performing either live at a club or event, for radio broadcast or for distribution on prerecorded mix tapes/cds, achieved by changing the tempo of a new track to match that of the currently playing track, then mixing between the two so there is no pause between songs. This is used to keep the flow of the music constant for the pleasure of the listener, both through appreciation of the quality of the mix between records and the lack of time between tracks played back to backs providing more melody and rhythm to dance to.

This technique became status quo on the turntable, and many DJs continue to use vinyl records for their analog sound, manipulability, as well as their history and allure. Other DJs have switched to CD mixing technology that allows digital controls to mimic common techniques for physically manipulating records, due to their higher sound quality and the greater ease of finding and transporting a CD collection. More recently, technology has been developed that allows DJs to use actual vinyl records to manipulate mp3s and other digital tracks stored on their computer hard drives to produce the same effects.

History

Beatmatching was originally employed by DJ Francis Grasso in the late 60's/early 70's. Originally, the technique involved counting the tempo with a metronome and finding a record with the same tempo. Today, it involves changing the speed at which a recording is played back so that its tempo matches that of the song currently playing. In this way, the DJ can either simultaneously play two songs of different original tempos without their beats clashing (or "galloping") or can more smoothly transition between songs. The tempo of the recording can be changed through the use of specialized playback mechanisms. In the case of vinyl records, for example, the turntable would have a separate control for determining the relative speed (typically listed in percent increments) faster or slower the record can be played back.

Similar specialized playback devices exist for most recorded media. Changing the speed of the record that is playing is called pitching or pitch shifting.

The following equipment is necessary for beat matching:

- Two turntables (T1 and T2) with pitch controls and slipmats
- At least two records (R1 and R2)
- One mixer or crossfader, capable of:
 - Variably blending the outputs of T1 and T2
 - Cueing the music playing on either turntable without outputting the sound to the audience
- Headphones
- A Public Address System (PA) or other form of amplification and speakers

The following skills are necessary for beat matching:

Selecting appropriate songs

Although experienced DJs often show off by beat matching songs that do not follow these rules, while learning it is best to select songs that with similar BPMs. You also generally want to choose a record on T1 with an instrumental outro or a record on T2 with an instrumental intro, to avoid a sound that is too cluttered during the time in which both records are playing. These instrumental parts do not need to be at the beginning or end of the song, and many DJs like to make smooth transitions at unexpected places.

Counting

In order to recognize the tempo of music, you must be able to count beats. Most music designed for dancing has a strong, apparent beat, and is in the 4/4 time signature, which makes beat matching easier. To properly beat match you need to be able to recognize the first beat of the measure or bar, or the 1 in a count of 1 2 3 4 1 2 3 4 . . . If you were to continue this count past 4, one minute later you will have arrived at the BPM. A quicker way to calculate the BPM is to use the same method as counting to one minute, but count to 15 seconds instead then multiply by 4.

When counting, it is also useful to think in broad terms about the sections of the song, which will usually have a length equal to some multiple of 4 bars. Most commonly, if you count the bars in a section of a song, they will be 4, 8, 16, 32, or 64 bars in length. This information helps the DJ decide at which point during T1 he must

start T2 in order for the sounds of one track to fade as the other builds, or whatever effect is desired.

Slip-cueing

While one record is played over the main speakers, you must be able to find the appropriate place to come in on the other over your headphones. This is done by physically moving the record back and forth with your hand. The beat that you select should generally be a "hit" on the bass drum near the beginning of the song. This also should be the first beat of the measure. DJs will often use a sticker in center of their record to mark where the first main beat of the record takes place, to make it easier to find. Once found, you need to physically hold the record still and prevent it from spinning, thus pausing the sound. To start it again, simply release the record. You will need to physically rewind the record and start it several times, until you are confident that you have found the first beat and can start it at the exact moment that you desire.

Matching tempos

When two records are playing simultaneously, you listen to both and note which beat is running ahead or lagging behind, and adjust the pitch control accordingly. At least initially, it is best to make all adjustments on T2, so that the tempo of the music playing to the crowd is not erratic. Another technique, if you already know the BPMs for both records (because you have measured them yourself or looked them up in a reference guide or the internet), is to "cheat" and figure out how you need to adjust the pitch control mathematically. Many DJs use a combination of both, using measured BPMs to approximately match tempos and then fine tuning their adjustment by ear.

Step by step process of beatmatching

Assuming that you are already playing a record on T1,

1. Select desired song to mix in on R2.
2. Cue R2 on T2 to first main beat and pause it, using the headphones so that this process is not audible to the audience.
3. Count beats on the R1, and find the first beat of the measure.
4. Start R2 to correspond with the first beat of R1. At this point you will need to listen to both records, which can be

accomplished two ways. Some mixers allow you to fade between both inputs in your headphones, but if you do not have this ability you can simply adjust your headphones to only cover one ear and listen to R1 over the main speakers.

5. Match tempos using the pitch adjust on T2. You will usually need to repeat Steps 4 and 5 a number of times before the tempos are actually locked together. You will know that you have succeeded when even after listening to R2 for a (relatively) long time, it will stay perfectly synched with R1.
6. Note the total percentage of the variation in speed needed and divide it by two. If you were to leave T1 at neutral and adjust T2 all the way to +6%, it would make pitch increase drastically on T2, so that your Barry White records would sound more like the Bee Gees). Instead, gradually slow down T1 to -3% (slowly enough that the crowd does not notice) and bring T2 to a more reasonable +3%. Then check you tempos one more time and repeat Steps 4 and 5 if necessary.
7. Pause R2, as in Step 2.
8. Set the mixer to play both records over the main speakers (usually done by setting the cross-fader in the middle position). So long as R2 is paused, the crowd will still hear only R1. Any movement on R2, however, will be audible to the crowd. This movement can be done intentionally as scratching.
9. Count beats on R1 and until you have reached an appropriate place to merge the two records. Often this will be the first beat not only of a measure but of a 4, 8, or 16 beat section.
10. Allow R2 to start in synch with R1.
11. Listen closely and make small adjustments to tempo and volume until the desired effect is achieved.
12. Remember to fade out R1 entirely when ready.

Once mastered, this skill allows you to layer one record over another and create smooth transitions between different songs. After you have matched beats, you can also fade in and out smoothly between songs, and cue back either song to the beginning, thus extending both songs indefinitely. The same technique can also be used to isolate [breaks](#), using two copies of the same record to extend a short "break-down" section as long as is desired.

Bright disco

Bright disco is an extension of typical [disco music](#), but with a strong 1980s touch. It lasted a few years, roughly from 1977 to 1983, in the

transition between the disco culture and the 80s fashion.

Best examples of this kind of music might be "She Works Hard For The Money" (Donna Summer), "Far From Over" (Frank Stallone), "I'm So Excited" (The Pointer Sisters), "It's Raining Men" (Weather Girls), "What A Feeling" (Irene Cara), "Holding Out For a Hero" (Bonnie Tyler) and some songs from Village People's early 80s albums.

The strongest pattern of Bright Disco is that several instruments commonly used by traditional disco music, such as rhythm guitar, strings (violin, viola, cello), trumpet, saxophone, trombone, piano, and drums were electronically emulated, or replaced by keyboard's icy sounds (brightness, pad-ens, saw-wave, bells or atmosphere).

The genre is sometimes denied as being such, by those that consider it as a kind of historical prelude to the Synth Pop era, but it has sufficient personality to be considered a valuable musical movement.

Break

A **break** is an instrumental or percussion section or interlude during a song derived from or related to stop-time – being a "break" from the main parts of the song or piece.

For example, in DJ parlance, a break is where all elements of a song (e.g., pads, basslines, vocals), *except for percussion*, disappear for a time. (Not to be confused with a breakdown.) In hip hop and electronica, a short break is also known as "the drop", and is sometimes accented by cutting off even the percussion.

It may be described as when the song takes a "breather, drops down to some exciting percussion, and then comes storming back again" and compared to a fake ending. Most songs have a break at two-thirds to three-quarters of their length and the break is usually visible on a record as a dark ring. (Brewster and Broughton 2003, p.79)

According to Peter van der Merwe (1989, p.283) a break "occurs when the voice stops at the end of a phrase and is answered by a snatch of accompaniment," and originated from the [bass runs](#) of marches of the "Sousa school". In this case it would be a "break" from the vocal part.

According to David Toop (1991), "the word *break* or *breaking* is a music and [dance](#) term (as well as a proverb) that goes back a long way. Some tunes, like 'Buck Dancer's Lament' from early this century, featured a two-bar silence in every eight bars for the break--a quick showcase of improvised dance steps. Others used the same device for a solo instrumental break: one of the most fetishized fragments of

recorded music is a famous four-bar break taken by Charlie Parker in Dizzy Gillespie's tune 'Night in Tunisia'."

Most well known are breaks from soul and **funk** music such as the **Amen break** and the **Funky drummer**. On **disco** 12" records nearly every song has a break, most often multiple breaks, usually after a chorus. This allowed **DJs** to mix between songs. Tom Moulton may have been the originator of the disco break, which he says was required when mixing between two songs in a different key. So as to not have the harmonies clash, everything but the percussion was taken out.

Break beat

A **break beat** is the sampling of breaks as drum loops (beats), originally from soul tracks, and using them as the rhythmic basis for hip hop songs. It was invented by DJ Kool Herc, the first to buy two copies of one record so as to be able to mix between the same break (as Bronx DJ Afrika Bambaataa described it, "that certain part of the record that everybody waits for—they just let their inner self go and get wild"), extending its length through repetition (Toop, 1991). The dance the boys and girls ended up doing to break beats was called the Break, later break dancing. Breaking was abandoned in favor of doing the Freak in 1978, until it was revived and enhanced by Crazy Legs, Frosty Freeze, and the Rock Steady Crew. More recently electronic artists have created "break beats" from other electronic music.

Paul Winley Record's bootleg *Super Disco Breaks* were the first break beat compilations. Another series is *Ultimate Breaks and Beats* of which there are 25 volumes, also bootleg. Hip hop break beat compilations include *Hardcore Break Beats* and *Break Beats*, and *Drum Drops* (ibid).

List of notable breaks

"Amen, Brother" by The Winstons (otherwise known as the "Amen break")

"Soul Pride" by James Brown (1969)

"Tighten Up" by James Brown (1969)

"Synthetic Substitution" by Melvin Bliss (heavily sampled break)

"N.T." by Kool & the Gang

"Fencewalk" by Mandrill, used by Kool DJ Herc (ibid)

"Funky Nassau" by The Beginning of the End (ibid)

"Funky Drummer" by James Brown (ibid)

"Handclapping Song" by The Meters
 "Here Comes the Metermen" by The Meters
 "Pass the Peas" by The JB's
 "Grunt" by The JB's
 "Sing A Simple Song" by Sly & the Family Stone
 "Rock Creek Park" by The Blackbyrds
 "Get Out of My Life, Woman" by Lee Dorsey. Most famously used by Biz Markie for "Just A Friend"
 "Get Out of My Life, Woman" by Solomon Burke
 "Scratchin'" by Magic Disco Machine
 "Kissing My Love" by Bill Withers
 "Scorpio" by Dennis Coffey
 "Super Sperm" by Captain Sky
 "Take Me To The Mardi Gras" by Bob James, cover of Paul Simon's "Take Me To The Mardi Gras". Used by Run DMC on "Peter Piper".
 "Nautilus" by Bob James. Also used by a countless number of artists.
 "Impeach the President" by The Honeydrippers
 "Pot Belly" by Lou Donaldson
 "Ode to Billy Joe" by Lou Donaldson
 "I Get Lifted" by George McCrae
 "I Get Lifted" by KC & The Sunshine Band
 "Ashley's Roachclip" by The Soul Searchers. Used by Eric B. & Rakim for "Paid In Full". Also used by PM Dawn and Milli Vanilli.
 "Soul Makossa" by Manu Dibango
 "Easy Dancin'" by Wagadu-Gu
 "In The Bottle" by Gil Scott-Heron
 "Apache" by the Incredible Bongo Band. Used by Kool DJ Herc, The Sugarhill Gang in "Apache", West Street Mob in "Break Dancin' - Electric Boogie". (ibid)
 "Think (About It)" by Lyn Collins
 "Funky Worm" by The Ohio Players
 The Tramen break
 "Assembly Line" by The Commodores
 "It's a New Day" by Skull Snaps
 "When the Levee Breaks" by Led Zeppelin
 "Catch A Groove" by Juice
 "The Mexican" by Babe Ruth
 "Do the Funky Penguin" by Rufus Thomas
 "The Breakdown" by Rufus Thomas

Sources

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- David Toop (1991). *Rap Attack 2: African Rap To Global Hip Hop*, p.113-115. New York: Serpent's Tail. ISBN 1852422432.
- van der Merwe, Peter (1989). *Origins of the Popular Style: The Antecedents of Twentieth-Century Popular Music*. Oxford: Clarendon Press. ISBN 0193161214.

Amen break

The "**Amen break**" (usually pronounced /Èejm[n/]) is one of the most frequently used sampled drum loops in jungle and drum and bass music. It consists of 16 beats of the drum **break** lifted from the song "Amen, Brother" as performed by the 1960s **funk**/soul outfit The Winstons. The song is an uptempo instrumental rendition of an older gospel music classic. The Winstons' version was released as a B-side of the 45 rpm 7" vinyl single "Color Him Father" in 1969 on Metromedia, and is currently available on several compilations and on a 12" vinyl rerelease together with other songs by The Winstons. It is unknown, but doubtful, whether the drummer, G.C. Coleman, has received any royalties for the sampling of his drum part.

The Amen break can be found in many different forms: looped straight as in oldschool jungle, or entirely dismembered and rearranged as in some tunes by artists who have started a new subgenre of hyper-edited drum and bass. These artists include Squarepusher, Aphex Twin, ShyFX, and also in some crossgenre artists such as DJ Axera and Gomanda; it is used in literally thousands of drum and bass songs and (notably) many hip hop tunes, such as NWA's "Straight Outta Compton". The Amen break has also been used by more well-known musical acts including Perry Farrell and Nine Inch Nails, and can even be heard in the background of car commercials and television shows such as *The Amazing Race* and *Futurama*.

The Amen break's popularity probably lies in both the rough, funky, compressed style that the drums are recorded in as well as the "swing" and "groove" of the drummer who originally played the solo. The original song is also quite fast, making it more suitable for uptempo music genres such as jungle and drum-and-bass. A few other popular drum and bass breaks are sampled from Lyn Collins' "Think About It", Bobby Byrd's "Hot Pants – I'm Coming, Coming, I'm Coming" (Bonus Beats), James Brown's "Funky Drummer", and The Incredible

Bongo Band's "Apache".

Bass run

A **bass run** is an instrumental break in which the main vocal or melody line rests (pauses, takes a "break") and the bass instruments and line are given the forefront. The technique seems to have originated in the marches of the "Sousa school", though its resemblance to call and response techniques familiar to African American musicians indicates an earlier origin. (van der Merwe 1989, p.283)

Source

- van der Merwe, Peter (1989). *Origins of the Popular Style: The Antecedents of Twentieth-Century Popular Music*. Oxford: Clarendon Press. ISBN 0193161214.

Funky drummer

The "**funky drummer**" **break** is one of the most used sampled drum loops in hip hop and drum and bass music, together with the **Amen break**, which is more related to drum-and-bass.

The original song from which the break is sampled is James Brown's song "Funky Drummer" (recorded November 20, 1969 in Cincinnati, Ohio). The drums on the original song are played by Clyde Stubblefield, who was the drummer for Brown's band at that time. Rapper and producer Edan's mix-tape "Sound of the Funky Drummer" features only tracks which use the "Funky Drummer" beat.

Rappers who sample James Brown have included references to him and even this song in their lyrics, two examples being LL Cool J in "Boomin' System" ("The girlies, they smile, they see me comin, I'm steady hummin, I got the Funky Drummer drummin") and Public Enemy in "Fight the Power" ("1989 the number, another summer, sound of the funky drummer.")

Track list

The following is an incomplete list of tracks that employ the funky

drummer break.

100th Monkey - "I Don't Know"
2 Live Crew - "Coolin'"
808 State - "Pacific 202"
A Tribe Called Quest - "Separate / Together"
Atari Teenage Riot - "Start The Riot"
Beastie Boys - "Shadrach"
Big Daddy Kane - "Mortal Combat"
Biz Markie - "Spring Again"
Bone Thugs-N-Harmony - "Fuck tha Police"
Candy Flip - "Strawberry Fields Forever"
Chumbawamba - "The Wizard of Menlo Park"
Coldcut - "Say Kids, What Time Is It?"
Credit To The Nation - "Call It What You Want"
De La Soul - "Oodles of O's"
Depeche Mode - "My Joy"
DJ Jazzy Jeff & the Fresh Prince - "2 Damn Hype", "Hip Hop
Dancer's Theme", "Jazzy's Groove", "Magnificent Jazzy Jeff",
"Pump Up the Bass"
DJ Teh Cheat (Homestar Runner) - "Everybody to the Limit" -
Dr. Dre - "Let Me Ride"
The Dream Academy - "Love"
Enigma - "Carly's Song"
Eric B. & Rakim - "Lyrics of Fury", "Relax With Pep"
Fine Young Cannibals - "I'm Not the Man I Used to Be"
Gang Starr - "2 Deep"
George Michael - "Waiting For That Day"
Geto Boys - "Read These Nikes", "Mind of a Lunatic"
GusGus - "Purple"
Heavy D - "Flexin'"
Ice Cube - "Jackin' For Beats", "Endangered Species"
Ice T - "Radio Suckers", "Original Gangster", "I Ain't New Ta This"
Jam & Spoon - "Kaleidoscope Skies"
Kid 'n Play - "Slippin'", "Foreplay"
Kool G Rap - "It's a Demo"
K-Os - "B-Boy Stance"
Kris Kross - "Jump", "Lil' Boys in Da Hood"
Lassigue Bendthaus - "Re-Cloned"
LL Cool J - "Mama Said Knock You Out"
Masters At Work - "Jus' a Lil' Dope"
MC Frontalot - "Good Old Clyde"
Mobb Deep - "Flavor For the Non-Believers"
My Bloody Valentine - "Instrumental B"
Nas - "Get Down"

Naughty by Nature - "Hot Potato", "Ready For Dem"
NWA - "Fuck tha Police", "Quiet on tha Set"
Pete Rock & CL Smooth - "Go With the Flow"
The Pharcyde - "Officer"
Pizzicato Five - "Baby Love Child"
Prince - "Gett Off", "My Name is Prince"
Public Enemy - "She Watch Channel Zero", "Bring the Noise",
"Rebel Without a Pause", "Fight the Power"
Redman - "Rated R"
Run-DMC - "Beats to the Rhyme", "Back From Hell", "Word is
Born", "Run's House"
Salt-N-Pepa - "Let the Rhythm Run"
Scarface (rapper) - "Born Killer"
Scorn (band) - "The Wizard" (Black Sabbath cover)
Sinéad O'Connor - "I Am Stretched On Your Grave"
Sir Mix-A-Lot - "No Holds Barred"
Slick Rick - "The Moment I Feared"
Snap! - "Blasé Blasé"
Sublime - "Scarlet Begonias"
TLC - "Shock Dat Monkey"
Ultramagnetic MC's - "Give the Drummer Some"
US3 - "An Ordinary Day in an Unusual Place (Pts. 1 & 2)"
Vanilla Ice - "Stop That Train"

Tramen

The **tramen** is a drum loop which is very popular in drum and bass, made by combining several other classic breakbeats.

History

Although also known by various other names (including the firefigt, dramen and domen), tramen is easily the most widespread name. The name came by combining "Trace" (the artist who first popularised the break) and "[amen](#)" (the component break which is most distinctive and recognisable).

However, whilst the break is frequently credited to Trace, this is in fact an oft-repeated fallacy. The original creator was Dom and Roland, as Trace explained himself (see [full interview](#)):

It is a beat Dom made, that he hadn't used yet. When I heard it I was like, "That's the beat we need to use for Mutant Jazz

Revisited. *I then used it on Sonar and on Sniper where it was left it clean for 16 bars on the intro - this is where everyone ripped it from. As long as people know that it's a Dom beat. Because I used it on 3 tracks I got associated with it... The Tramen tag is something that Fresh started when he started rinsing it after we made Nitrous.*"

The tramen is generally known as a combination of the [Amen break](#) (from "Amen Brother", by The Winstons) with the break from "Tighten Up" (James Brown). However in an interview with Knowledge Magazine, Dom confirmed it also used a third, harder to hear, element: the "Pulp Fiction" break, which was itself a second-generation breakbeat, made by Alex Reece for a remix of Model 500's "The Flow".

Artists who are particularly notable for their use of the tramen include Trace, Dom and Roland, Bad Company and Technical Itch.

Disc jockey

A **disc jockey** (also called **DJ**, or **dee'jay**) is an individual who selects and plays prerecorded music for an intended audience.

Origin of term

The term was first used to describe radio announcers who would introduce and play popular gramophone records. These records, also called discs by those in the industry were jockeyed by the radio announcers, hence the name *disc jockey* and soon to be known as *DJs* or *deejays*. Today there are a number of factors, including the selected music, the intended audience, the performance setting, the preferred medium, and the development of sound manipulation, that have led to different types of deejays.

Job description

The physical act of selecting and playing sound recordings is called **deejaying**, or **DJing**, and ranges in sophistication from simply playing a series of recordings (referred to as programming, or composing a playlist), to the manipulating of recordings, using techniques such as audio mixing, cueing, phrasing, cutting, scratching, and beatmatching, often to the point of creating original musical compositions. It should

be noted that the term "DJ" in Jamaican dancehall culture refers to the performer (elsewhere known as MC) who inserts live ad lib raps or "toasts" over dub instrumental recordings played by the "selector", here described as a "DJ".

Equipment

The most basic equipment that is necessary for a standard disc jockey to perform consists of the following: 1. sound recordings in preferred medium (eg. vinyl records, compact discs, mp3s) 2. at least two devices for playback of sound recordings, for the purpose of alternating back and forth to create continuous playback (eg. record players, compact disc players, mp3 players) 3. a sound system for amplification of the recordings (eg. portable audio system, radio wave broadcaster)

The addition of a DJ mixer (used to mix the sound of the two playback devices), a microphone (used to amplify the human voice), and headphones (used to listen to one recording while the other is playing, without outputting the sound to the audience) is strongly recommended, but not required. Other types of equipment can also be added, including samplers, drum machines, effects processors, and Computerized Performance Systems.

Techniques

There are several techniques that can be applied by the disc jockey as a means to manipulate the prerecorded music. These include audio mixing, cueing, slip-cueing, phrasing, cutting, beat juggling, scratching, beatmatching, needle drops, phase shifting, and more.

DJ control and economics

Throughout the 1950s, payola was an ongoing problem. Part of the fallout from that payola scandal was tighter control of the music by station management. The Top 40 format also emerged, where popular songs are played repeatedly.

Today, very few radio DJs in the United States have any control over what is played on the air. Playlists are very tightly regulated, and the DJ is often not allowed to make any changes or additions. The songs to be played are usually determined by computerized algorithms, and automation techniques such as voice tracking have

allowed single DJs to send announcements across many stations. Even song requests are sometimes co-opted into this system — a song might be announced as a request by a DJ even though it was already set to appear in the playlist.

Economically, this formula has been successful across the country. However, music aficionados look upon such practices with disgust and either seek out freeform stations that put the DJs back in control, or end up dumping terrestrial radio in favor of satellite radio services or portable music players like iPods. College radio stations and other public radio outlets are the most common places for freeform playlists in the U.S.

Types of disc jockeys

By definition, the role of selecting and playing prerecorded music for an intended audience is the same for every disc jockey. The selected music, the audience, the setting, the preferred medium, and the level of sophistication of sound manipulation are factors that create a number of different types of deejays.

The following is a list of the most common types of disc jockeys, along with notable examples of each, listed in chronological order by birth.

Radio DJs

A radio disc jockey is one that selects and plays music that is broadcast across radio waves.

Notable Radio DJs

Christopher Stone (1882–1965), became the first disc jockey in the United Kingdom in 1927.

Martin Block (1901-1967), the first radio disc jockey to become a star, inspired the term "disc jockey".

Alan Freed (1922-1965), became internationally known for promoting African-American Rhythm and Blues music in the United States and Europe under the name of Rock and Roll.

Murray "The K" Kaufman (1922-1982), influential rock and roll disc jockey, for a time was billed as the "Fifth Beatle".

Jimmy Savile (born 1926), British DJ and television personality, best known for his BBC television show *Jim'll Fix It* where he made the wishes of members of the public (mainly children) come true. In 1947 he was the first ever DJ to use twin turntables for

continuous play after he paid a local metal worker to weld two domestic record decks together.

Dick Clark (born 1929), host of American Bandstand, television's longest-running music/variety program, as well as a number of nationally syndicated radio shows.

Casey Kasem (born 1932), disc jockey and music historian, host of the long-running radio series American Top 40. Also the voice of Shaggy in the Scooby-Doo cartoon series.

"The Real Don Steele" (1936-1997), Los Angeles' pre-eminent "afternoon drive" personality and the Bossest of the "Boss Jocks" of LA's Top 40 powerhouse KHJ-AM - "Boss Radio" - during the 1960s.

Wolfman Jack (1938-1995), drew upon his love of horror movies and rock and roll to create his raspy-voiced, howling persona, one of radio's most distinctive voices.

John Peel (1939-2004), one of the original DJs of UK's Radio 1 in 1967, known for the extraordinary range of his taste in music, and for championing unknown musical artists.

Colin Davies (born 1946), known as The Professor of Rock, broadcasts a weekly show from Fairfax, Virginia that is carried on the website www.theprofessorrocks.com. The Professor's specialty is early rock'n'roll - Jerry Lee Lewis, Little Richard, Buddy Holly, Gene Vincent, Fats Domino - and his show receives emailed requests from rock'n'roll fans from all over the world.

Jim Ladd (born 1948), the last remaining freeform rock DJ in United States commercial radio.

Pete Tong (born 1960). First club DJ to get a regular show on Radio 1 in 1991, called The Essential Mix.

Bedroom DJs

A person who owns DJing equipment (ie. turntables, mixer, CDJ, etc.) and has a passion for music, but doesn't play out to crowds at bars or special events (ie. raves). Instead, they opt to play their music at home for their friends, record mixtapes or over the internet via audio broadcasting software, such as SHOUTcast.

Club/Rave DJs

A club/rave disc jockey is one that selects and plays music in a club setting. The setting can range anywhere from a small club, a neighborhood party, a disco, a rave, or even a stadium.

Notable Club/Rave DJs

David Mancuso (born 1944), founder of New York City's first underground party called The Loft.

Francis Grasso (1948-2001), popularized several new disc jockey techniques, including beatmatching and slip-cueing.

Larry Levan (1954-1992), an early and prolific re-mixer and the DJ at The Paradise Garage

Frankie Knuckles (born 1955), the godfather of house music.

DJ Starscream aka Sid Wilson, the DJ for Slipknot.

Paul Oakenfold (born 1963), British record producer, remixer, and one of the best-known DJs worldwide, referred to as a Superstar DJ.

Tiesto (born 1969), one of world's leading trance music DJs, voted DJ Magazine's 'No. 1 DJ in the World' for the third consecutive year in 2004.

Keoki (born 1969), famous techno musician, portrayed in the 2003 film Party Monster.

Paul van Dyk (born 1971) a famous trance DJ who earned "DJ Magazine"s 2005 No. 1 DJ award.

Armin van Buuren (born 1976), a popular trance DJ who placed 3rd place on the "DJ Mag Top 100" ranking three times in a row; also known for his radio show A State of Trance

Hip Hop DJs

A hip hop disc jockey is one that selects, plays and creates music as a hip hop artist and/or performer, often backing up one or more MCs.

Notable Hip Hop DJs

The X-Ecutioners, a turntablist band with several collaborations with groups and artists, including Linkin Park and Xzibit.

DJ Kool Herc (born 1955), inventor of breakbeat technique, "the father of hip hop culture".

Grandmaster Flash (born 1958), one of the early pioneers of hip hop DJing, cutting, and scratching. Created the Quick Mix Technique which allowed a DJ to precisely extend a break using two copies of the same record; essentially invented modern turntablism.

Afrika Bambaataa (born 1960), instrumental in the development of hip hop from its birth in the South Bronx to its international

success. Created first hip hop track to feature synthesizers; "The godfather of hip hop"

DJ Jazzy Jeff (born 1965), of DJ Jazzy Jeff and the Fresh Prince (also backed Will Smith on his solo efforts)

Jam Master Jay (1965-2002), founder and DJ of Run-DMC, one of the most innovative hip hop groups of all time.

DJ Clue (born Ernesto Shaw on January 8, 1975 in Queens, New York City) is a mix DJ known for his involvement in the mixtape circuit. He is signed as an artist on Roc-A-Fella Records

Eric B. (born 1965), one half of duo Eric B. & Rakim, popularized the James Brown-sampled funky hip hop of the late 1980s.

Terminator X (born 1966), DJ of the highly influential hip hop group Public Enemy.

DJ Qbert (born 1969), founding member of the turntablism group the Invisibl Skratch Piklz and three-time winner of the International DMC Award.

Mix Master Mike (born 1970), skilled DJ of hip hop group Beastie Boys, three-time winner of the International DMC Turntablism Award.

Reggae DJs

In reggae terms, the DJ is traditionally a vocalist who would rap, toast, or chat with an instrumental record.

Mobile DJs

Mobile disc jockeys are an extension of the original radio disc jockeys. Unlike their radio counterparts, mobile DJing is primarily seen as a part-time or second career. Although it is often perceived this way, there are many mobile DJs around the world that use this as their primary career.

Mobile DJs travel or tour with their own sound systems and play from an extensive collection of pre-recorded music, on various media, for a targeted audience. Mobile DJs tend to work for hire at private functions such as wedding receptions, bar and bat mitzvah receptions, school dances, and so on, but they can occasionally be seen in bars, nightclubs, or even block parties. Unlike many club/rave DJs, mobile DJs often play more mainstream selections of music from multiple genres and they often take requests.

The definition and responsibilities of a mobile disc jockey have changed since Bob Casey's first two-turntable system for continuous playback was utilized for sock-hops in 1955. Bands had long

dominated the wedding entertainment industry, but with the advent of the less expensive mobile DJ, the demand for live performers dwindled. Even so, in the early years, the mobile DJ industry was seen as a last-resort choice for entertainment, as the DJs were reputed to frequently be unreliable and unprofessional. Mobile DJs companies came and went. However, a few companies of this era did establish themselves as competent businesses and thrived; some even still exist today.

During the Disco era of the 1970s, demand for mobile DJs (called mobile discos in the UK) soared. Top mobile DJs in this era would have hundreds of vinyl records and/or cassette tapes to play from. The equipment used in this era was enormous and usually required roadies (similar to those who work for bands) to set up. Because of the high demand for mobile DJs, many people from all facets of life jumped into the industry, hoping to make a few extra dollars on the weekends. These "Weekend Warriors", as they are called by many, helped enhance the negative stereotype of the mobile DJ; many of the same complaints from the earlier era continued.

Some tried to improve this image by forming professional associations. The Canadian Disc Jockey Association (CDJA) was one of the original associations formed in 1976 as a not-for-profit trade association for disc jockeys across Canada. It was joined by a much broader online association called the Canadian Online Disc Jockey Association (CODJA), founded by Canadian mobile DJs Glenn Miller (not the famous bandleader) and Dennis Hampson.

United States Disc Jockeys were reluctant to form anything similar until 1992 when the American Disc Jockey Association (ADJA) was incorporated. The original Board of Directors were Bruce Keslar, Maureen Keslar, John Roberts, and Lori Jesse. In 1996, after being removed from the ADJA Board from a financial dispute, Keslar then went on to form the for-profit National Association of Mobile Entertainers (NAME), based in the Philadelphia area. Both associations thrive today, with an estimated 5,000 members combined as of November 2005.

As the late 1980s turned into the 1990s, new technologies emerged. Compact disc collections were becoming the standard to play music from. Many equipment manufacturers realized the potential market that existed for mobile DJs and raced to make equipment that was smaller, easier to use, and of better quality. Dedicated mobile disc jockey trade publications such as DJ Times magazine and Mobile Beat magazine were founded in this era. These publications helped to spread the word about the emerging technologies and published informational articles that were helpful to the mobile disc jockey. This is also the era when mobile disc jockeys

became the top entertainment choice for most private parties including wedding receptions.

In the mid-1990s, computers and the Internet had a profound impact on the mobile DJ industry. Professor Jam, a Tampa Bay, Florida disc jockey already known in the industry for having performed for many celebrities and television networks, became one of the first mobile DJs in the United States to regularly use computer technology to play music at his shows, and was the first professionally endorsed computer disc jockey internationally. CODJA cofounder Glenn Miller became the first licensed MP3 DJ under new music licensing agreement that was introduced to Canada in 2000 by the AVLA, and had already pioneered online networking for mobile disc jockeys by starting the first bulletin board system for mobile DJs from all over North America (and eventually the world).[\[1\]](#)

In the 21st Century, the role of the mobile disc jockey has expanded. While there are still many conventional, "human jukebox" mobile DJs, many others have assumed more responsibilities to ensure the success of the events where they perform. These responsibilities include emceeing, event coordination, lighting direction, and sound engineering.

The number of resources available for mobile DJs has also expanded. Aside from the many online community forums, there are now annual conventions, regional conferences, and many local seminars for mobile disc jockeys to attend.

Notable Mobile DJs

- In 1955, Bob Casey (born 1941), a well-known sock hop DJ, introduced the first two-turntable system for the purpose of alternating back and forth between records, creating continuous playback.
- UK MPs Michael Fabricant (aka Micky Fabb) and Richard Younger-Ross (aka Ricky Ross).

Timeline of events related to the disc jockey

1857 - Leon Scott invents the phonoautograph, the first device to record arbitrary sound, in France.

1877 - Thomas Alva Edison invents the phonograph cylinder, the first device to playback recorded sound, in the United States.

1887 - German-American Emile Berliner invents the gramophone,

a lateral disc device to record and playback sound.

1889 - Coin-slot phonograph machines, the general public's first encounter with recorded sound, begin to be mass produced. The earliest versions played only a single record, but multiple record devices, called jukeboxes, were soon developed.

1892 - Emile Berliner begins commercial production of his gramophone records, the first disc record to be offered to the public.

mid-1890s to early 1920s - Cylinder and disc recordings, and the machines to play them on, are widely mass marketed and sold. The disc system gradually becomes more popular due to its cheaper price and better marketing.

1906 - Reginald Fessenden transmits the first audio radio broadcast in history when he plays Christmas music from Brant Rock, Massachusetts.

1910s - Regular radio broadcasting begins, using "live" as well as prerecorded sound. In the early radio age, content typically includes comedy, drama, news, music, and sports reporting. The on-air announcers and programmers would later be known as disc jockeys.

1920s - "Juke-joints" become popular as a place for dancing and drinking to jukebox music.

1927 - Christopher Stone becomes the first radio announcer and programmer in the United Kingdom, on the BBC radio station.

1929 - Thomas Edison ceases phonograph cylinder manufacture, ending the disc and cylinder rivalry.

1934 - American commentator Walter Winchell coins the term "disc jockey" (the combination of "disc", referring to the disc records, and "jockey", which is an operator of a machine) as a description of radio announcer Martin Block, the first announcer to become a star in his own right. While his audience was awaiting developments in the Lindbergh kidnapping, Block played records and created the illusion that he was broadcasting from a ballroom, with the nation's top dance bands performing live. The show, which he called Make Believe Ballroom, was an instant hit.

1940s - Musique concrète composers utilize portions of sound recordings to create new compositions. This is the first occurrence of sampling.

1943 - Jimmy Savile launches the world's first DJ dance party by playing jazz records in the upstairs function room of the Loyal Order of Ancient Shepherd's in Otley, England. In 1947 he paid a local metal worker to weld two domestic record decks together and became the first DJ to use twin turntables for continuous play.

1947 - The "Whiskey-A-Go-Go" nightclub opens in Paris, France, considered to be the world's first discothèque, or disco (deriving its name from the French word, meaning a nightclub where the featured entertainment is recorded music rather than an on-stage band). Discos began appearing across Europe and the United States.

late 1940s to early 1950s - The introduction of television erodes the popularity of radio's early format, causing it to take on the general form it has today, with a strong focus on music, news and sports.

1950s - American radio DJs would appear live at "sock hops" and "platter parties" and assume the role of a human jukebox. They would usually play 45-rpm records featuring hit singles on one turntable, while talking between songs. In some cases, a live drummer was hired to play beats between songs to maintain the dance floor.

1955 - Bob Casey, a well-known sock hop DJ, introduces the first two-turntable system for the purpose of alternating back and forth between records, creating continuous playback.

late 1950s - Jamaican sound systems, a new form of public entertainment, are developed in the ghettos of Kingston, Jamaica. Promoters, who called themselves DJs, would throw large parties in the streets that centered around the disc jockey, called the "selector". These parties quickly became profitable for the promoters, who would sell admission, food and alcohol, leading to fierce competition between DJs for the biggest sound systems and newest records.

mid-1960s - Nightclubs and discotheques continue to grow in Europe and the United States. However, by 1968, the number of dance clubs started to decline.

1969 - American club DJ Francis Grasso popularizes beatmatching at New York's Sanctuary nightclub. Beatmatching is the technique of creating seamless transitions between back-to-back records with matching beats, or tempos. Grasso also perfected slip-cueing, the technique of holding a record still while the turntable is revolving underneath, releasing it at the desired moment to create a sudden transition from the previous record.

late 1960s - Most American discos either closed or were transformed into clubs featuring live bands. Neighborhood block parties that are modeled after Jamaican sound systems gain popularity in Europe and in the boroughs of New York City.

early 1970s - The Vietnam War, oil crisis, and economic recession has a negative impact on dance clubs and disc jockeys. The total number of clubs and DJs dropped substantially, and most of the

dance clubs were underground gay discos. It should also be noted that electronics company Technics released a series of direct-drive DJ turntables during this period.

1973 - Jamaican-born DJ Kool Herc, widely regarded as the "godfather of hip hop culture", performs at block parties in his Bronx neighborhood and develops a technique of mixing back and forth between two identical records to extend the rhythmic instrumental segment, or break. Turntablism, the art of using turntables not only to play music, but to manipulate sound and create original music, is considered to begin at this time.

1974 - Technics releases the first SL-1200 turntable, which evolves into the SL-1200 MK2 in 1979, currently the industry standard for deejaying.

1974 - German electronic music band Kraftwerk releases the 22-minute song "Autobahn", which takes up the entire first side of that LP. Years later, Kraftwerk would become a significant influence on hip hop artists such as Afrika Bambaataa and house music pioneer Frankie Knuckles.

mid 1970s - Hip hop music and culture begins to emerge, originating among urban African Americans and Latinos in New York City. The four main elements of hip hop culture are MCing (rapping), DJing, graffiti, and breakdancing.

1975 - Disco music takes off in the mainstream pop charts in the United States and Europe, causing discotheques to experience a rebirth.

1975 - Record pools begin, enabling disc jockeys access to newer music from the industry in an efficient method.

1976 - American DJ, editor, and producer Walter Gibbons remixes "Ten Percent" by Double Exposure, one of the earliest commercially released 12" singles (aka "maxi-single").

1977 - Hip hop DJ Grand Wizard Theodore invents the scratching technique by accident.

1977 - New York's Studio 54 nightclub grosses \$7 million in its first year of business (which is roughly \$21 million in today's dollars after adjusting for inflation). In the same year, the motion picture Saturday Night Fever popularizes discotheques and becomes one of the top-10 grossing films in history (at the time).

1979 - The Sugar Hill Gang release "Rapper's Delight", the first hip hop record to become a hit. It was also the first real breakthrough for sampling, as the bassline of CHIC's "Good Times" laid the foundation for the song.

1979 - An anti-disco protest in Chicago's Comiskey Park marks the major backlash against disco amongst rock music fans. This is considered by some to be the year that disco "died", although the

music remained popular for several more years, particularly in underground clubs and in Europe, where the subgenres Euro Disco and Italo Disco emerged.

1981 - Cable television network MTV is launched, originally devoted to music videos, especially popular rock music. The term "video jockey", or VJ, was used to describe the fresh faced youth who introduced the music videos.

1982 - The demise of disco in the mainstream by the summer of 1982 forces many nightclubs to either close or to change entertainment styles, such as by providing MTV style video dancing or live bands.

1982 - "Planet Rock" by DJ Afrika Bambaataa is the first hip hop song to feature synthesizers. The song melded electronic hip hop beats with the melody from Kraftwerk's "Trans-Europe Express".

1982 - The compact disc reached the public market in Asia and early the following year in other markets. This event is often seen as the "Big Bang" of the digital audio revolution.

1983 - House music emerges. The name was derived from the Warehouse club in Chicago, where the resident DJ, Frankie Knuckles, mixed old disco classics and Eurosynth pop. House music is essentially disco music with electronic beats. The common element of most house music is a 4/4 beat generated by a drum machine or other electronic means (such as a sampler), together with a solid (usually also electronically generated) bassline.

1983 - Jesse Saunders releases the first house music track, "On & On".

mid-1980s - New York Garage emerges at DJ Larry Levan's Paradise Garage nightclub in New York. The style was a result of the club DJs who would unsuccessfully try to duplicate the Chicago house sound, for example, leaving out the accentuated high-hats.

mid-1980s - Techno music emerges from the Detroit club scene. Being geographically located between Chicago and New York, Detroit techno combined elements of Chicago house and New York garage along with European imports. Techno distanced itself from disco's roots by becoming almost purely electronic with synthesized beats.

1985 - The Winter Music Conference starts in Fort Lauderdale Florida and becomes the premier electronic music conference for dance music disc jockeys.

1986 - "Walk This Way", a rap-rock collaboration by Run DMC and Aerosmith, becomes the first hip hop song to reach the Top 10 on the Billboard Hot 100. This song is the first exposure of hip

hop music, as well as the concept of the disc jockey as band member and artist, to many mainstream audiences.

1988 - The acid house scene emerges in the UK. Originally called "acid parties" for a select few, the events grew in size and popularity, eventually spreading throughout England, Europe, the United States, and the rest of the world.

early 1990s - The rave scene grows out of the acid-house scene. Many elements of the rave scene, such as baggy pants and breakdancing, appear to be inherited from the Northern Soul scene of the UK approximately 15 years earlier. The notion of "trainspotting," for example, derives from Northern Soul's emphasis on researching and collecting rare & obscure records; while preventing other DJs from stealing titles via "white labels". The rave scene forever changed dance music, the image of DJs, and the nature of promoting. The innovative marketing surrounding the rave scene created the first superstar DJs.

early 1990s - The compact disc surpasses the gramophone record in popularity, but gramophone records continue to be made (although in very limited quantities) into the 21st century, particularly for club DJs and for local acts recording on small regional labels.

mid-1990s - Trance music emerges as a result of producers who wanted to transform repetitive, instrumental rave music into commercially accessible pop songs with vocals. Trance was central to the success of commercial dance music and superstar DJs such as Paul Oakenfold.

1992 - MPEG which stands for the Moving Picture Experts Group, releases The MPEG-1 standard, designed to produce reasonable sound at low bit rates. MPEG-1 Layer-3 popularly known as MP3 (a Lossy format) will revolutionize the digital music domain.

1992 - Promo Only, a popular music service for disc jockeys is launched.

1993 - The first Internet "radio station", Internet Talk Radio, was developed by Carl Malamud. Because the radio signal is relayed over the Internet, it is possible to access internet radio stations from anywhere in the world. This makes it a popular service for both amateur and professional disc jockeys operating from a personal computer.

1995 - The first full-time, Internet-only radio station, Radio HK, begins broadcasting the music of independent bands.

late 1990s - Nu metal bands such as Ko/n, Limp Bizkit, and Linkin Park reach the height of popularity. This new subgenre of alternative rock bears some influence from hip hop, because rhythmic innovation and syncopation are primary, often featuring

DJs as bandmembers.

late 1990s - Various DJ and VJ software programs are developed, allowing personal computer users to deejay or veejay using his or her personal music or video files.

1998 - The first MP3 digital audio player is released, the Eiger Labs MPMan F10.

1998 - Final Scratch is announced by Amsterdam based N2IT. This program "mapped" digital music files onto timecoded vinyl records that were then played on a traditional DJ setup. This was the first product of its kind, and later spawned a slew of competing products (including Serato Scratch Live, Ms. Pinky, and Mixvibes). Final Scratch was later bought by Stanton Magnetics, and its software development is now handled by Native Instruments.

1999 - Shawn Fanning releases Napster, the first of the massively popular peer-to-peer file sharing systems.

1999 - late 1999 - AVLA (Audio Video Licensing Agency) of Canada announces MP3 DJing license. Administered by the Canadian Recording Industry Association. DJs can now apply for a license giving them the right to burn their own compilation CDs of "useable tracks," instead of having to cart their whole CD collections around to their gigs.

2001 - Apple Computer's iPod is introduced and quickly becomes the highest selling brand of portable digital mp3 audio player. The convenience and popularity of the iPod spawns a new type of DJ, the self-penned "MP3J". First appearing in certain East London clubs, and spreading to other music scenes, including New York City, this new DJ scene allows the average music fan to bring two iPods to an "iPod Night", plug in to the mixer, and program a playlist without the skill and equipment demanded by a more traditional DJ setup.

2001 - late 2001 - Atlanta, Georgia, The fist Computerized Performance System Disc Jockey gathering was scheduled and organized during the small DJ3 convention. CPS mixing culture begins to emerge and organize.

2005 - Computerized Performance System Disc Jockey Summit is launched. Hosted by Professor Jam and originally developed as a social gathering in 2001, it was the first dedicated computer disc jockey industry event.

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Audio mixing

Audio mixing is used for sound recording, audio editing and sound systems to balance the relative volume and frequency content of a number of sound sources. Typically, these sound sources are the different musical instruments in a band or vocalists, the sections of an orchestra and so on.

Sometimes audio mixing is done live by an sound engineer or recording engineer, for example at rock concerts and other musical performances where a public address system (PA) is used. A typical concert has two mixers, one located in the audience to mix the front of house speakers heard by the audience, and the other is located at the side of the stage, mixing for the monitor speakers positioned directly in front of the performers so that they can hear one another.

Another example of live mixing is a DJ mixing two records together. Break beats are created by mixing between identical breaks. Often the end of one pre-recorded song is mixed into another so that the transition is seamless, which is done through beat-matching or beat-mixing, and possibly pitch control.

At other times, audio mixing is done in studios as part of multitrack recording in order to produce digital or analog audio recordings, or as part of an album, film or television program.

An audio mixing console, or mixing desk, or mixing board, has numerous rotating controls (potentiometers) and sliding controls (faders which are also potentiometers) that are used to manipulate the volume, the addition of effects such as reverb, and frequency content (equalization) of audio signals. On most consoles, all the controls that apply to a single channel of audio are arranged in a vertical column called a channel strip. Larger and more complex consoles such as those used in film and television production can contain hundreds of channel strips. Many consoles today, regardless of cost, have automation capabilities so the movement of their controls is performed automatically, not unlike a player piano. A recent trend is

to use a "control surface" connected to a computer. This eliminates much of the electronics in a conventional console as the actual mixing work is done digitally by the computer.

Audio mixing on a personal computer is also gaining momentum. More and more independent artists are starting to use their personal computers for digital recording and mixing their work. Audio editing on the computer is also easy and generally preferred.

A recent trend is mixing to 5.1, which is "surround" audio. This requires 6 channels of audio: left, center, right, left rear, right rear, and low frequencies (sub-woofer). In commercial release, only DVD video has a standard. The demand for 5.1 in the audio and music domain was once small but has recently increased dramatically, along with the introduction of 7.1 & 9.1 surround channel audio.

Beat juggling

Beat juggling is the act of manipulating two or more identical samples (e.g. drum beats, or vocal phrases), in order to create a unique composition, using multiple turntables and one or more mixers. This can involve pauses, scratching, backspins and delays. It could be seen as fingertip sampling, and the turntable and mixer combination could be seen as an instrument from which sounds are made, from the sounds of other instruments (samples).

History

Beat Juggling has its roots in cutting, in which a small section of a beat is looped using two copies of the same record. This was first done by Kool DJ Herc, and later refined by DJs such as Grandmaster Flash in the early 80s.

DJ Steve Dee from Harlem, NYC, is the inventor of what we now call Beat Juggling. Referring to it simply as "The Funk", he took cutting to a whole new level - effectively making his own beats from reconstructed parts of other songs. The technique was refined by the DJ group The X-Men, whom DJ Steve Dee founded, they later were to become The X-Ecutoners.

Cutting

In hip hop music, **cutting** is a disc jockey technique used to loop records. Originated by DJ Grandmaster Flash the technique consists of

"manually queueing up duplicate copies of the same record in order to play the same passage, cutting back and forth between them." (Ankeny) This is necessary to isolate and extend breaks into breakbeats.

Also a term from the days of vinyl records. To "cut a record" was to record a record because the grooves in the original acetate were physically cut according to the music.

Source

- Ankeny, Jason. "Grandmaster Flash" *All Music Guide*.

DJ mixer

A **DJ mixer** is a type of audio mixing console used by [disc jockeys](#). The key features that differentiate a DJ mixer from other types of audio mixers are the ability to redirect (*cue*) a non-playing source to headphones and the presence of a crossfader, which allows for an easier transition between two sources.

Structure

A typical modern DJ mixer generally has between two and six stereo **channels** for connecting and mixing audio sources. Each channel usually has a phono input with RIAA equalization for turntables and one or two line level inputs for sources such as CD players. Controls for individual channels are arranged in vertical columns (*channel strips*), starting with a switch or a knob selecting between the inputs.

Below the input selector is a gain (or trim) control, used to match signal levels between channels. Next follows an equalizer section, used to fade parts of tracks in and out; a common basic technique is to kill the bass on one channel while mixing so the basslines of two tracks don't clash. Some more controls may follow, such as a balance knob, built-in sound effects and *inserts* for external effects units. Below there's normally a *cue* switch sending the signal to the headphones, letting the DJ to preview and [beatmatch](#) a track without sending it to the master output, but on some mixers there's a different way to select the cued source. Channel strip ends with a fader which sets the channel's signal volume in the final mix.

The signal may pass through a **crossfader**. On simple mixers there are normally two channels assigned opposite ends of the crossfader, sometimes with a button to reverse the crossfader's direction. More advanced mixers have *assignable crossfaders* in which each channel can be assigned to either end of the crossfader or to bypass the crossfader entirely. Many *scratch mixers* have a *crossfader curve* control that effectively change the distance the crossfader needs to travel to open the channel fully, letting to shorten it to a millimetre or two, which is useful for speedy scratching.

Additionally, one or two microphone inputs may be present to accommodate MCs. Microphone channels are similar in structure, but normally have fewer controls and are often monaural.

Most DJ mixers feature peak meters to aid matching levels between channels and monitor the signal for clipping. Usually there are peak meters for master mix and cued mix, though sometimes per-channel meters are present.

A DJ mixer has one or two **headphone** jack plugs and a headphone volume control. Headphones are normally used to monitor a cued channel, but on some mixers other variants are possible, such as *split cue* where cued channels are sent to the left headphone channel and master mix to the right, or a way to select between cued channels and master mix.

Normally there are two or more **outputs** for the master mix, used to send the signal to an amplifier or another mixer for the public address system, to a loudspeaker in the DJ booth for monitoring the mix, or to a tape recorder or a computer for recording. There may be one volume control for all outputs or separate controls for each outputs. Sometimes a recording output doesn't have a volume control.

Mixing console

In professional audio, a **mixing console**, **mixing desk** (Brit.), or **audio mixer**, also called a **sound board** or **soundboard**, is an electronic device for combining (also called "mixing"), routing, and changing the level, tone, and/or dynamics of audio signals. A mixer can mix analog or digital signals, depending on the type of mixer. The modified signals (voltages or digital samples) are summed to produce the combined output signals.

Mixing consoles are used in many applications, including recording studios, public address systems, sound reinforcement systems, broadcasting, television, and film post-production. An example of a simple application would be to enable the signals that originated from two separate microphones (each being used by vocalists singing a duet, perhaps) to be heard through one set of speakers simultaneously. When used for live performances, the signal produced by the mixer will usually be sent directly to an amplifier, unless that particular mixer is “powered” or it is being connected to powered speakers.

Structure

The input strip is usually separated into these sections:

- Input Jacks
- Input Section
- EQ Section
- AUX Section
- Fader / Bus

On the Yamaha Console to the right, these sections are color coded.

Each signal that is input into the mixer has its own channel. Depending on the specific mixer, each channel is stereo or monaural. On most mixers, each channel has an XLR input, and many have RCA or quarter-inch Jack plug line inputs.

Below each input, there are usually several rotary controls (knobs, pots). The first is typically a *trim* or *gain* control. The inputs buffer the signal from the external device and this controls the amount of amplification or attenuation needed to bring the signal to a nominal level for processing. This stage is where most noise or interference is picked up, due to the high gains involved (around +50 dB, for a microphone). Balanced inputs and connectors, such as XLR or Tip-Ring-Sleeve (TRS) quarter-inch connectors, reduce interference problems.

There may be *insert* points after the buffer/gain stage, which are used to send to and return from external processors which should only affect the signal of that particular channel. Insert points are most commonly used with effects that control a signal's amplitude, such as noise gates, expanders, and compressors.

The Aux sends are used to send the incoming signal to external devices. Aux sends can either be pre-fade or post-fade, in that the level of a pre-fade send is set by the control, whereas post-fade depend on the position of the channel fader as well. Aux sends can be used to send the signal to an external processor such as a reverb, which can then be routed back through another channel or designated aux returns on the mixer. These will normally be post-fader. Pre-fade aux's are used to provide a monitor mix to musicians onstage, this mix is thus independent of the main mix.

Further channel controls affect the equalization of the signal by separately attenuating or boosting a range of frequencies (e.g., bass, midrange, and treble frequencies). Most large mixing consoles (24 channels and larger) usually have sweep equalization in one or more bands of its parametric equalizer on each channel, where the frequency and affected bandwidth of equalization can be selected. Smaller mixing consoles have few or no equalization control. Some mixers have a general equalization control (either graphic or parametric).

Each channel on a mixer has an audio taper pot, or potentiometer, controlled by a sliding volume control (*fader*), that allows adjustment of the level, or amplitude, of that channel in the final *mix*. A typical mixing console has many rows of these sliding volume controls. Each control adjusts only its respective channel (or one half of a stereo channel); therefore, it only affects the level of the signal from one microphone or other audio device. The signals are summed to create the main *mix*, or combined on a *bus* as a submix, a group of channels that are then added to get the final mix (for instance, many drum mics could be grouped into a bus, and then the proportion of drums in the final mix can be controlled with one bus fader).

There may also be *insert* points for a certain bus, or even the entire

mix.

On the right hand of the console, there are typically one or two master controls that enable adjustment of the console's main mix output level.

Finally, there are usually one or more VU or peak meters to indicate the levels for each channel, or for the master outputs, and to indicate whether the console levels are overmodulating or clipping the signal. Most mixers have at least one additional output, besides the main mix. These are either individual bus outputs, or auxiliary outputs, used, for instance, to output a different mix to on-stage monitors. The operator can vary the mix (or levels of each channel) for each output.

As audio is heard in a logarithmic fashion (both amplitude and frequency), mixing console controls and displays are almost always in decibels, a logarithmic measurement system. This is also why special audio taper pots or circuits are needed. Since it is a relative measurement, and not a unit itself (like a percentage), the meters must be referenced to a nominal level. The "professional" nominal level is considered to be +4 dBu. The "consumer grade" level is 10 dBV.

For convenience, some mixing consoles rack's contain a patch bay or patch panel. These maybe more useful for those not using a computer with several plugins on their software.

Toshimaru Nakamura is perhaps the first person to use a mixing board as a musical instrument.

Most, but not all, audio mixers can

- add external effects.
- use monaural signals to produce stereo sound by adjusting the position of each signal on the sound stage (pan and balance controls).
- provide phantom power (typically 48 volts) required by some microphones.
- create an audible tone via an oscillator, usually at 440Hz, 1 kHz, or 2 kHz

Some mixers can

- add effects internally.
- interface with computers or other recording equipment (to control the mixer with computer presets, for instance).
- be powered by batteries.

Music loop

In electronic music, a **loop** is a sample which is repeated. "Loops are short sections of tracks (probably between one and four bars in length), which you believe might work being repeated." A loop is not "any sample, but...specifically a small section of sound that's repeated continuously." Contrast with a one-shot sample. (Duffell 2005, p.14) "A loop is a sample of a performance that has been edited to repeat seamlessly when the audio file is played end to end." (Hawkins 2004, p. 10) Loops may be repeated through the use of tape loops, delay effects, two record players (cutting), sampling, or a sampler.

While repetition is used in the musics of all cultures the first musicians to use loops were electronic pioneers Edgard Varèse and Karlheinz Stockhausen. Stockhausen's music in turn influenced the Beatles to experiment with tape loops, and their use of loops in early psychedelic works (most notably 1966's "Tomorrow Never Knows" and 1968's avant-garde "Revolution 9") brought the technique into the mainstream. Later, inspired by Terry Riley to use one tape on two tape machines, Brian Eno and Robert Fripp created the technical basis for their No Pussyfooting album - this technological concept was later dubbed Frippertronics.

Today followers including Stefan Keller, David Torn, Andre LaFosse, Matthias Grob, Per Boysen, Rick Walker, Florian Antoine, Andy Butler and Steve Lawson use digital hardware and software devices to create and modify loops, often in conjunction with various electronic musical effects. In 1992-1993 dedicated digital devices were invented specifically for the use in live looping, or loops that are recorded in front of a live audience.

Another approach was the use of pre-recorded loops, first exemplified by Grandmaster Flash and his turntablism. Use of pre-recorded loops made its way into many styles of popular music, including hip hop, trip hop, techno, drum and bass, and contemporary dub, as well as into mood music on soundtracks. Royalty-free loops are available online from various vendors, including Sonic Foundry. This has spawned a new genre of artist who create musical loops for the software, such as producer Bill Laswell, Nine Inch Nails drummer Jerome Dillon, and multi-instrumentalist Bradley Fish.

Programs to create music using loops range in features, user friendliness, and of course price. Some of the most widely used are, Sonic Foundry's ACID, Cakewalk Sonar, Propellerhead Software's ReCycle, GarageBand, FL Studio (formerly Fruity Loops), Ableton Live, Augustus Loop, Multi Loop, and Ambi Loop.

A famous festival for loop based music is Loopstock in the San Luis

Obispo, California region, established 2002, and the Y2K? series, established in 2000 in Santa Cruz, California. The Y2K4 International Live Looping Festival in October 2004 drew 50 loopers from 5 different countries and all over the United States in four days in two cities (San Francisco and the main festival in Santa Cruz). There were 20 live looping festivals in 12 countries in 2004 in this burgeoning international movement.

The musical loop is one of the most important features of video game music.

Sources

- Duffell, Daniel (2005). *Making Music with Samples: Tips, Techniques, and 600+ Ready-to-Use Samples*. ISBN 0879308397.
- Hawkins, Erik (2004). *The Complete Guide to Remixing: Produce Professional Dance-Floor Hits on Your Home Computer*. ISBN 0876390440.

Needle drop

The **needle drop** is a technique used in hip hop [deejaying](#), probably originated by Grand Wizard Theodore. The DJ sets a record spinning, then drops the stylus on the turntable at the point where he or she wants playback to begin. According to AMG: "Instead of cueing up the record silently, the DJ simply drops the needle onto the exact start of the passage to be played."

The Sticker Method of locating the sample or Break:

A DJ often uses colored labels "dot" labels to mark the sample to be used. Marking a record involves several steps... The first step is to locate the desired sample, the second step is much more critical. The sample is located, then the record is brought about an inch or two backwards from the beginning of the sample. A "Dot" label is carefully placed up against the stylus (Needle) and a feather touch is applied to keep the label in place. Too hard of an application may lead to the needle being misplaced on the record, slipping to the next several grooves, an undesired result. After the needle is removed from the label, (sample area) the label can be pressed into place more permanently. If the DJ so desires to remove the label, any residue can be removed from the record with any widely available record cleaner solution.

Promo Only

Promo Only is a music and music video subscription service for professional [disc jockeys](#). It was the first monthly music service available to music professionals on CD.

Promo Only began in 1992 when [DJ](#) Jim Robinson met up with another [DJ](#) Pete Werner on the pursuit of Janet Jackson's "Miss You Much (The Mama Mix)" re-mix. Werner was able to help out Robinson due to his connection with record labels. Robinson offered to digitally clean up 12" vinyl releases Werner received each month onto one DAT. After joking that they could even press the DAT into a CD, they realized that there was a need for putting these mixes onto CD for the emerging CD [DJ](#), and the company was born.

The Original Promo Only subscription (renamed 1 year later 'Promo Only Club') officially began in June of 1992, offering the latest 12" [Dance](#) mixes and hard to find releases. Werner and Robinson soon expanded into pop releases, with Promo Only Radio, combining the best of Top 40 pop, dance, urban and rock, after the encouragement by Columbia Records head of pop promotions, Jerry McKenna who said there was a need for it in the Radio Market.

The following years saw the appearances of more series: Urban Radio (August 1994), Country Radio (June 1995) and Modern Rock Radio (November 1995), Rhythm Radio (1997) and Promo Only started growing popular among DJs all over the US. Around 1997, Promo Only began separating their CD series' into Club and Radio. 1997 also saw the creation of Promo Only Canada based in Calgary, and Promo Only UK, based in London.

In 1998 Promo Only promotions was formed, based in New York, to Promote and A&R Dance music to Radio.

Werner and Robinson next ventured into the field of music videos buying out retiring friend Wolf Zimmerman's Milwaukee based company, Wolfram Video in 1999. Music videos were released on DVDs, and now includes six monthly series – Hot Video, Dance Mix Video, Pop Mix Video, Club Video, Country Video and Latin Video, and several specialty compilations.

Later that same year, with the purchase of National Video Service from Launch (then owned by Sony), Promo Only Business Music division based in Anaheim was formed. Promo Only BMD offers background music video services to clients such as Hard Rock Cafe, Planet Hollywood, Dave & Busters, Royal Caribbean Cruise Lines, and many more.

In 2003 Promo Only partnered with Destiny Media technology to form Promo Only MPE to Digitally deliver music to Radio in America,

which is now the industry standard.

Scratching

Scratching is a DJ or turntablist technique originated by Grand Wizard Theodore, an early hip hop DJ from New York (AMG). Theodore developed scratching from DJ Grandmaster Flash, who describes scratching as, "nothing but the back-cueing that you hear in your ear before you push it [the recorded sound] out to the crowd." (Toop, 1991) Kool Herc was also an important early figure. The technique is designed to accentuate the work of the DJ by creating an assortment of sounds through the rhythmical manipulation of a vinyl record, and has spread from hip hop culture to a number of other musical forms. Within hip hop culture, scratching is still of great importance in determining the skill of a DJ, and a number of competitions are held across the globe in which DJs battle one another in displays of great virtuosity.

Almost all scratches are produced by moving a vinyl record back and forth with your hand while it is playing on a turntable. This creates a distinctive sound that has come to be one of the most recognizable features of hip hop music. Ideally, scratching does not damage a record because the needle stays within the groove and does not move horizontally across the record's surface. The basic equipment setup for scratching includes two turntables, and a mixer with a crossfader. When scratching, this crossfader is utilized in conjunction with the "scratching hand" to cut in and out of the scratched record.

Sounds and Techniques

Sounds that are frequently scratched include but are not limited to drum beats, horn stabs, spoken wordsamples, and lines from other songs. The three most commonly scratched sounds are the beep sound, "Ahhh" and "Frrresh", from the phrase "Ahhh - This stuff is really frrresh" taken from the record "Change the Beat" by Fab Five Freddy. This is most likely related to D.ST's use of the "frrresh" sound during the performance of "Rockit" at the 1984 Grammy Awards.

Any sound recorded to vinyl can be used, though a new generation of CD players providing a turntable-like interface has recently reached the market, allowing DJs to scratch not only material that was never released on vinyl, but also field recordings and samples from television and movies that have been burned to CD-R. Some DJs and anonymous collectors release 12-inch singles called ScratchTools or

battle records that include trademark, novel or hard-to-find scratch fodder. Some DJs prefer to rotate the turntable 90 degrees counter-clockwise in an orientation known as "Battle-style" to put the tonearm of the turntable at the top, furthest away from the DJ. This frees up more of the platter to manipulation without interfering with the needle.

Baby Scratch

The simplest scratch form, and the basis for all other scratch forms, the baby scratch is performed with the scratching hand only (the crossfader is not used). The scratching hand slowly moves the record back and forth. Moving the record slowly is important for this scratch form, otherwise it becomes a scribble scratch.

Tear Scratch

Like the baby scratch, the tear is performed without the crossfader. The tear consists of a simple forward-back-back or forward-forward-back motion, effectively breaking the sound into triplets, where the baby scratch breaks it into duplets. The term "tear scratch" can also refer to a simpler, slower version of the chirp. For example: the fader is cut in, the record is dragged forwards, the fader is cut out then back in again as the record is dragged backwards. The fader is then cut out and the pattern continues.

Scribble Scratch

The scribble scratch is performed without the crossfader, and is performed by tensing the forearm muscles of the scratching hand and rapidly jiggling the record back and forth in minute movements.

Chirp Scratch

The chirp scratch involves fading the sound in and out with the crossfader hand while the scratching hand performs a baby scratch. When performed quickly, this creates a distinctive "chirping" noise.

Transform Scratch

The transform scratch was first popularized by its appearance in the title sequence for the cartoon The Transformers. It starts with the

crossfader closed, and involves moving the record very slowly with the scratching hand while periodically "tapping" the crossfader open and immediately closing it again. The Flare scratch is the same as the transform, except that the crossfader begins open, and is bounced against the closed wall to periodically cut the sound out.

Crab Scratch

The crab scratch consists of slowly moving the record while quickly tapping the crossfader open with each finger of the crossfader hand. In this method, the thumb acts as a spring, immediately pushing the crossfader closed after each tap. In this way, DJ's are able to perform transforms or flares much faster than they could by manipulating the crossfader with the whole hand. A precursor to the crab scratch was the twiddle scratch, where the first and middle finger tap the crossfader in rapid succession.

Orbit Scratch

An orbit scratch describes any scratch, most commonly the flare, which is done forward and immediately backwards along the record's surface. Thus, an orbit scratch can be carried on indefinitely.

Tweak Scratch

The tweak scratch, invented by DJ Mix Master Mike, is performed with the turntable's motor off. The record platter is set in motion manually, then "tweaked" faster and slower to create a songlike scratch. This scratch form is best performed with long, sustained sounds.

World of Scratching

During the 90's up to the present day its usage in popular music has seen a substantial increase. Some examples of this would be within Nu-Metal acts (especially Limp Bizkit and Linkin Park) and in some pop music (Nelly Furtado). DJs are also often included as 'stage-props' (especially in the urban genre) where they stand behind turntables pretending to emulate scratching and mixing. The majority of these DJs are there simply to add effect to the stage and create more of an atmosphere.

Because of this, many people perceive scratching as an easy and

simple skill to acquire where all one needs to do is move your hand back and forth to create the associated "wikki-wikki" sound. The reality is, scratching is a skill that requires considerable practice.

While scratching is becoming more and more popular within pop music, the art-form itself is still predominantly underground. One of the most influential groups to the world of scratching would be the Invisibl Skratch Piklz hailing from the San Francisco area. Forming in 1994 as DJs Qbert, Disk & Shortkut and later Mix Master Mike the group took scratching to a whole new level. With their focus primarily on scratching, the group displayed exactly what the turntable is capable of.

"The turntable is the most versatile instrument. You can be a drummer, you can be a guitarist, you can be a lead vocalist — anything." DJ Shortkut

With the departure of DJ Disk, enter two new members, Yogafrog followed by D-Styles. DJ A-Trak from Canada was also a guest member of the group after winning the Technics' DMC World Finals in 1997. After releasing their Shiggar Fraggar CD series and touring various countries around the world the group disbanded in 2001.

Each of its members however have continued to prove they are at the forefront of the scene by pursuing their own projects. In 1998, DJ Qbert made scratch history by composing the first ever album made entirely by scratching - from the beats to the sound effects. The album was entitled 'Wave Twisters' and was later released in 2001 as a feature length movie. DJ D-Styles (now a member of the Beat Junkies crew from Los Angeles), who contributed the 'Razorblade Alcohol Slide' chapter to Wave Twisters was at the same time working in his own 'scratch music' album entitled 'Phantazmagorea' - released in 2001. Both these albums displayed an array of new scratches & techniques, further proof that these guys were still out there pushing the boundaries. In 1996, while both still a part of the ISP group, DJs Qbert & Yogafrog set up their own company — Thud Rumble — dedicated to the art of scratching. Their main goal was to spread the art of scratching on a global scale. They released their own videos called Turntable TV where DJs from around the world would hang out and scratch.

In July of 2000, San Francisco's Yerba Buena Center for the Arts held Skratchcon2000, the first DJ Skratch forum that provided "the education and development of skratch music literacy". By bringing the globe's important DJs together in one arena, professional and amateur DJs were given the chance to learn and utilize various skills, techniques, and styles. In the past, Thud Rumble was involved in the facilitation of important historical DJ events like ITF (International Turntablist Federation) and the Vestax World DJ Championships.

After being praised by Source Magazine as the “Greatest DJ event of all time”, Thud Rumble had successfully added Skratchcon2000 to the list.

In 2001, Thud Rumble opened their office doors to become an independent company that managed and maintained the production and distribution of their own products. By working with various DJ artists to produce and distributed scratch records, Thud Rumble was able to provide a wider range of practice and/or performances tools for DJs. Thud Rumble have close ties with many of the leading electrical DJ equipment companies and have often been approached to help design new products for the DJ community. Most notable of all these is the Vestax QFO released in 2004. The QFO is a turntable/mixer in one, allowing DJs a portable device able to set up literally anywhere. Designed mainly for this reason it has met mixed reviews however since its release all of Qberts shows have seen him using only the QFO.

DJ Q-bert

Richard Quitevis aka. DJ Q-bert (or Q) is regarded as one of the most important figures in the scratch community today. The extent of his arsenal of turntable tricks and techniques can be seen in his self-produced DIY scratching DVD's released through Thud Rumble. Here he explains equipment set-up, gives advice on hand and arm strengthening techniques and offers a one-to-one tutorial on various different scratches from the most basic through to the most advanced. The DVD also offers a five-part battle section where DJs take turns at performing scratches over a looped beat.

Scratching outside hip hop

Scratching has been incorporated into a number of other musical genres, including Pop, Rock, Jazz, and Classical music performances. Two of the earliest such examples were released in 1983: scratches by Grand Mixer DXT on Herbie Hancock's hit song "Rockit", and, more obscurely, on a few songs the first Golden Palominos record, where Bill Laswell or M.E. Miller scratched.

For recording use, samplers are often used instead of physically scratching a vinyl record.

The Beatmania music video game series simulates scratching with a "turntable" on the side.

Scratch is a documentary film about the origin of scratching and its

modern practitioners.

Christian Marclay was one of the earliest and one of the most notable musicians to scratch outside hip hop.

Sources

- DJ Grandmaster Flash quoted in Toop, David (1991). *Rap Attack* 2, 65. New York: Serpent's Tail. ISBN 1852422432.

Slip-cueing

Slip-cueing is a DJ technique that consists of holding a record still while the platter rotates underneath the slipmat and releasing it at the right moment. This way the record accelerates to the right speed almost immediately, without waiting for the heavy platter to start up. Slip-cueing was introduced to the disco scene by Francis Grasso.

"Francis was the first DJ to perfect the current technique for stitching records together in seamless sequences. He invented the trick of "slip-cueing"; Holding the disc with his thumb while the turntable whirled beneath insulated by a felt pad, he would locate with an earphone the best spot to make the splice, then release the next side precisely on the beat. When he got Thorens turntables with speed controls, he supplemented his cuing technique with speed changes that enabled him to match up the records perfectly in tempo." (Goldman, 1978)

However there is evidence that the technique of slip cueing had originated in the broadcast industry several years before its adoption by Francis Grasso.

See also

- Beatmatching

Source

- Jones, Alan and Kantonen, Jussi (1999). *Saturday Night Forever: The Story of Disco*. Chicago, Illinois: A Cappella Books. ISBN 1556524110.
- Goldman, Albert, (1978). *Disco*. New York, New York: Hawthorn

Disco orchestration

Disco orchestration illustrates the richness of musical production techniques that went into the production of classic [disco](#) music.

The sound of a disco song, as with the sound of a song of any genre of music, depended on the particular tastes of the artists, and - if relevant to the genre - the arrangers, producers, and even the orchestra conductors, and even still the concertmasters dictating the type of stylized playing method of each section of the orchestra, down to the engineers and mixers who assembled all the elements to make a fluid, cohesive sculpture of sound through melodic continuity. Even without a very knowledgeable ear for music, one can distinguish the stylings of Van McCoy's *The Hustle* (1975) from those of Silver Convention's *Get Up and Boogie* (1976), the former written, arranged, and produced by Van McCoy, who also conducted the New York Philharmonic Orchestra, fashioned even further with the specific stylings of the orchestral elements by concertmaster Gene Orloff; the latter was written, arranged, and produced by Michael Kunze and Sylvester Levay, who conducted the Munich Symphony Orchestra, and which was fashioned even further with the specific stylings of the orchestral elements by concertmaster Fritz Sonnleitner. Here, one can only imagine the *New York* sound, as produced by Van McCoy, on Silver Convention's *Get Up and Boogie*, and the funky *Munich* sound, as produced by Kunze and Levay, on Van McCoy's *The Hustle*.

As such, many *regional sounds* of *disco* developed during the mid-1970s, as a result of collaborative efforts of many individuals with a legacy of formal education and training in music theory and orchestration, whose educational backgrounds laid the foundation for the musical genre that was to burst forth onto the *dance-music scene* into what would come to be regarded as *designer music*. It can be noted that many of the conductors and players of the large city symphony and philharmonic orchestras responsible for the grand productions of *disco* were seasoned veterans of orchestras throughout the country, some even going back to the *big-band era*.

- The Philadelphia Symphony Orchestra was the foundation of the **Philly Sound**, which represented an *ebullient* mid-tempo style that retained the funky characteristics of the sound of the streets of inner-city Philadelphia, however, elevated to a polished form with interwoven arrangements of lead and

background singers in triple-harmonies with lush arrangements of woodwinds, horns, and strings, as heard by groups such as MFSB, The Three Degrees, The Ritchie Family.

Principle arrangers, producers, and orchestra conductors that derived from Philadelphia included Kenneth Gamble, Leon Huff, John Davis, Richie Rome, Norman Harris, John McFadden, Gene Whitehead, Victor Carstarphen, Jack Faith, Bunny Sigler, Dexter Wansel, John Usry, Bobby Martin.

- The New York Philharmonic Orchestra was the foundation of the **New York Sound**, which branched into four main arms:
 - One characterized by the mid-tempo, richly-hued stylings and *bubbly* beat of *The Hustle*, as in songs such as
 - Odyssey's *Native New Yorker* (1977), arranged, produced, and conducted by Charlie Calello, with Gene Orloff, concertmaster
 - Gerri Granger's *Can't Take My Eyes off of You* (1976), arranged, produced, and conducted by Bob Crewe, with Gene Orloff, concertmaster
 - Vicki Sue Robinson's *Turn the Beat Around* (1976), arranged, produced, and conducted by Warren Schatz and George Andrews, with Gene Orloff, concertmaster
 - One characterized by the mid-tempo operatic orchestrations of
 - Maynard Ferguson's *Pagliacci* (1975), arranged, produced, and conducted by Jay Chattaway and Bob James, with David Nadien, concertmaster
 - One characterized by the mid-tempo, funky baselines and orchestrations of
 - Roberta Flack's *Back Together Again* (1979), arranged, produced, and conducted by Eric Mercury and Arif Mardin, with Gene Orloff, concertmaster (the style providing the music bed for *rap*)
 - One characterized by the up-tempo, latin-infused, extravagantly-orchestrated stylings of
 - Wing and a Prayer Fife & Drum Corps.'s *Baby Face* (1975), arranged, produced, and conducted by Stephen Schaeffer and David Horowitz, with David Nadien, concertmaster
 - Samantha Sang's *From Dance to Love* (1979), arranged, produced, and conducted by Meco Monardo, Tony Bongiovi, and Harold Wheeler, with Irving Spice, concertmaster.

Principle arrangers, producers, and orchestra conductors that derived from New York included Van McCoy, Brad Baker, Charlie Calello, Harold Wheeler, Warren Schatz, Tony Bongiovi, Meco Monardo, Michael Zager, Dennis King, Randy Muller, Jeff Lane, Michael DeLugg, Tony Camillo.

- The Los Angeles Symphony Orchestra was the foundation of the **Los Angeles Sound**, which branched into four main arms:
 - One characterized by the mid-tempo funky orchestrations of
 - Carrie Lucas's *Dance with Me* (1979), arranged, produced, and conducted by Don Cornelius, Dick Griffey, and Leon Sylvers, with Janice Gower, concertmaster
 - One characterized by the "New York-style" mid-tempo, extravagantly-orchestrated rhythms of
 - Love Unlimited Orchestra's *My Sweet Summer Suite* (1976), arranged, produced, and conducted by Barry White and Gene Page, with Jack Shulman, concertmaster
 - Tavares' *Heaven Must Be Missing an Angel* (1976), arranged, produced, and conducted by Freddie Perren and David Blumberg, with Paul Shure, concertmaster
 - One characterized by the *New York-style* mid-tempo *bubbly* beat and spicy orchestrations of
 - Phyllis Hyman's *You Know How to Love Me* (1979), arranged, produced, and conducted by James Mtume and Reggie Lucas, with Gerald Vinci, concertmaster
 - One characterized by the *New York-style* uptempo beat with multi-dimensional orchestrations of
 - High Inergy's *Shoulda Gone Dancing* (1979), arranged, produced, and conducted by Donnell Jones and Gerald Lee, with Assa Drori, concertmaster.

Principle arrangers, producers, and orchestra conductors that derived from Los Angeles included Gene Page, Barry White, Dave Crawford, Bruce Miller, Freddie Perren, Paul Riser, Hal Davis, Skip Scarborough, Jerry Peters, Laurin Rinder, Mike Lewis, Carl Davis, Sonny Sanders, Simon Soussan, Don Cornelius, Dick Griffey.

- The Miami Symphony Orchestra was the foundation of the **Miami Sound**, which was an *effervescent* mid- to uptempo style

that represented the colorful Latin heritage of Miami, as in songs such as

- Rice & Beans Orchestra's You've Got Magic (1977), arranged, produced, and conducted by Pepe Luis Soto, Tato Rossi` and Hector Garrido, with David Chappell, concertmaster
- Miami Sound Machine's You've Broken My Heart (1978), arranged, produced, and conducted by Thomas Fundora and Carlos Oliva, with Bogdan Chruzcsz, concertmaster.

Principle arrangers, producers, and orchestra conductor that derived from Miami included Cory Wade, Bert Dovo, Clarence Reid, Willie Clark, Freddy Stonewall.

Other large symphony and philharmonic orchestras in cities across the United States, Canada, and Europe were the foundations of a vast number of disco productions, including:

The Detroit Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Brad Shapiro, David Van De Pitte, Mike Theodore, Lawrence Payton, Dennis Coffey

The Chicago Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Donald Burnside, Edmund Lee Bauer, Danny Raye Leake, Curtis Mayfield, Gil Askey, John Dubiel, Chuck Jackson, Marvin Yancy, Dr. Cecil Hale, Richard Evans

The Nashville Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Moses Dillard, Jesse Boyce, Lloyd Barry

The Atlanta Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Isaac Hayes, Johnny Allen

The Memphis Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Lester Snell

The Boston Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Jonathan Klein, D.B. Shrier

The San Francisco Symphony Orchestra

The Montreal Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Tony Green, Denis Lepage

The Quebec Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Dominic Sciscente, Michel Daigle, Jacques Lafleche, Lee Gagnon, Pete Tessier, André Gagnon

The Toronto Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Ian Guenther, Willi Morrison, Eric Robertson, Pete Pedersen, Harry Hinde

The Vancouver Symphony Orchestra

The London Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Biddu, Gerry Shury, Pip Williams, Ian Levine, Fiachra Trench, Peter Yellowstone, Larry Page

The Paris Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Cerrone, Don Ray, Alec Costandinos, Raymond Khenetsky, Alan Hawkshaw, Claude Carrere, Alain Wisniak, Charly Ricanek, Daniel Vangarde, Michaela Lana, Guy Delo, Paul Sebastian, Jean-Luc Drion, Jean Kluger, Ralph Benetar, Biram Benelux, Jacques Morali

The Munich Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Thor Baldursson, Frank Farian, Michael Kunze, Sylvester Levay, Juergen Kordulech, Mats Bjoerklund, Stefan Klinkhammer, Anthony Monn, J.-C. Friederich, Tony Lester

The Berlin Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Werner Drexler, Eric Thoner, Joaquim Heider, Uli Roever, Karl Schmitz, Ralf Novi, Charles Orieux, Ingo Cramer

The Milan Symphony Orchestra.

The decreasing use of orchestras in the Post-Disco period

The transition from the late-1970s disco styles to the early-1980s dance styles can be illustrated best by analysis of the work of specific artists, arrangers, and producers within each region, respective to the timeperiods. For example, Patrice Rushen, whose major works - *Haven't You Heard* from 1979 and *Forget-Me-Nots* from 1982 - contrast sharply to demonstrate emphatically the changes from the 1970s to the 1980s. The orchestral elements of *Haven't You Heard*, from rhythms and woodwinds to horns and strings, were co-arranged by Patrice Rushen, who also arranged the near-minute-long extravagant string arrangements for the introduction of the song, whose 100-piece Los Angeles Symphony Orchestra was conducted by Charles Mimms, Jr. and Reggie Andrews, with Charles Veal, Jr., concertmaster. In stark contrast, however, the number of names involved in the symphony orchestra and the orchestral composition of *Forget-Me-Nots* totals **zero**. The **break** in *Forget-Me-Nots* serves virtually no purpose except to

make the song longer, for, with neither orchestration nor orchestral build to bring listeners back to the melody, the excitement of the song, like the amount of planning in its melodic structure and harmonic composition, is zero. The synthesized arrangement mimicking a type of string arrangement of *Forget-Me-Nots* involved the arduous task of striking a solitary note on an electronic keyboard, from a recording artist, no less, with the talent of having produced *Haven't You Heard* just a couple of years before.

Thousands of examples illustrate the change from the luxuriant *disco sound* to the generic *dance sound* occurring from 1979 to 1980, just a few of which are:

Madleen Kane

Forbidden Love/Thunder in My Heart (1979); orchestrations arranged, produced, and conducted by Thor Baldursson and Michaela Lana, with Fritz Sonnleitner, concertmaster of the Munich Symphony Orchestra

Cherchez Pas (1980); orchestrations: none

Grace Jones

Don't Mess with the Messer (1979); orchestrations arranged, produced, and conducted by Tom Moulton and John Davis, with Don Renaldo, concertmaster of the Philadelphia Symphony Orchestra

Pull up to the Bumper (1981); orchestrations: none

Kleer

Winners (1979); orchestrations arranged, produced, and conducted by Dennis King and Woody Cunningham, with Gene Orloff, concertmaster of the New York Philharmonic Orchestra

Get Tough (1981); orchestrations: none

Aretha Franklin

Ladies Only (1979); orchestrations arranged, produced, and conducted by Van McCoy, with Gene Orloff, concertmaster of the New York Philharmonic Orchestra

Jump, Jump, Jump to It (1981); orchestrations: none

The Whispers

And the Beat Goes On (1979); orchestrations arranged, produced, and conducted by Dick Griffey and Leon Sylvers III, with Janice Gower, concertmaster of the Los Angeles Symphony Orchestra

It's a Love Thing (1980); orchestrations: none

Evelyn Thomas

My Head's in the Stars (1979); orchestrations arranged, produced, and conducted by Ian Levine and Fiachra Trench, with David Katz of the London Symphony Orchestra

High Energy (1981); orchestrations: none

Stacy Lattisaw

When You're Young and in Love (1979); orchestrations arranged, produced, and conducted by Van McCoy, with Gene Orloff, concertmaster of the New York Philharmonic Orchestra

Jump to the Beat (1980); orchestrations: none

Miquel Brown

Symphony of Love (1979); orchestrations arranged, produced, and conducted by Alan Hawkshaw and Don Ray, with David Katz, concertmaster of the London Symphony Orchestra, and Albert Speguel, concertmaster of the Paris Symphony Orchestra

So Many Men, So Little Time (1982); orchestrations: none

Vicki Sue Robinson

What's Happening in My Life (1979); orchestrations arranged, produced, and conducted by Warren Schatz, T. Life, George Andrews, and Sam Peake, with Gene Orloff, concertmaster of the New York Philharmonic Orchestra

Hot Summer Night (1981); orchestrations: none

Billy Ocean

American Hearts (1979); orchestrations arranged, produced, and conducted by Ken Gold and Lynton Naiff, with Harry Bluestone, concertmaster of the Los Angeles Symphony Orchestra

One of Those Nights (Feel Like Gettin' Down) (1981); orchestrations: none

Angela Bofill

Angel of the Night (1979); orchestrations arranged, produced, and conducted by David Grusin and Larry Rosen, with David Nadien, concertmaster of the New York Philharmonic Orchestra

Too Tough (1982); orchestrations: none

Earth, Wind and Fire

Boogie Wonderland (1979); orchestrations arranged, produced, and conducted by Maurice White and Al McKay, with Janice Gower, concertmaster of the Los Angeles Symphony Orchestra

Let's Groove (1981); orchestrations: none.

The revival of orchestration in the 1990s and 2000s

Many producers during the 1990s and 2000s attempted to make their disco music as authentic to the 1970s sound as possible. The following examples illustrate the revival of orchestration:

- *Mude o Baile* (2002) and *Superpoderosa* (2002) by BsB Disco Club: violins by Igor Macarini and Luiz Carlos, cello by Guto Guerra, trumpet by Moisés Alves, tenor and alto saxophones by

Anderson Pessoa, trombone by Lucas Borges, arranged by Marcos Tani and Ricardo Boy

- *Last Days of Disco* (2003) by Alcazar: orchestration by the Stockholm Session Strings, arranged by Jesper Nordenström
- *Cosmic Girl* (1996) by Jamiroquai: strings scored and conducted by Simon Hale, arranged by Simon Hale and Jay Kay
- *Spend Some Time* (1994) by The Brand New Heavies: string arrangements by Aaron Zigman and Andrew Levy, flute by Mike Smith
- *Should I Let Him Go?* (2000) and *You Turn My World Around* (2000) by The Company: violins by Aaron Meyer and Adam LaMotte, viola by Leslie Hirsch, cello by Lori Presthus, all from the Portland Philharmonic, arranged by Bradley Swanson and (for the latter) Bryan Everett

Euro disco

The term **Euro disco** refers to a collection of styles and genres of electronic dance music that had emerged from Europe by the early 1980s, incorporating elements of electropop and [disco](#) into new hybrids such as [Hi-NRG](#), [Italo disco](#), Eurohouse, British Pop and others. The term is also commonly written as Eurodisco and Euro-disco. A typical Euro disco song has a contrasting verse-chorus form, a synthesizer-based accompaniment, and lyrics sung in English.

One of the early representors of the genre was a British group Imagination, with their series of hits throughout 1981 and 1982. In 1982 Euro disco began to develop in Italy by groups like Gazebo, Kano and Lectric Workers. In 1983, Italian disco artists became popular in Europe with disco songs entering top charts in every major European country.

The influence of Euro disco had infiltrated dance and pop in the US by 1983, as European producers and songwriters inspired a new generation of American performer eager to breathe new life into dance music otherwise abandoned by US radio. While disco had been declared "dead" due to a backlash there in 1979, subsequent Euro-flavored successes crossing the boundaries of rock, pop, and dance, such as "Call Me" by Blondie and "Gloria" by Laura Branigan, ushered in a new era of American-fronted dance music often forgotten in favor of, or considered a subgenre within the "Second British Invasion" happening concurrently. Branigan moved deeper into the Euro disco style for further hits, alongside Giorgio Moroder-produced US acts Berlin and Irene Cara.

By 1984, musicians from other countries had begun to produce Euro disco songs. In Germany, notable practitioners of the sound included Modern Talking, Sandra, and Fancy.

Some note that the same elements which were later embraced in greater measure as Euro disco had already come together cohesively as early as the mid- to late-1970s in certain tracks by artists such as the Swedish group ABBA, and the American singer Donna Summer.

By the early 1990s, its mainstream popularity having waned in the US, Euro disco developed into [eurodance](#).

Italo disco

Italo disco is a musical marketing term introduced in 1983 by Bernhard Mikulski, the founder of ZYX Music. The term applied to Italian electronic [dance music](#) of the 1980s and to music from other parts of Europe and from North America that imitated the sound thereof. A typical Italo-disco song had contrasting verse-chorus form, had synthesizer based accompaniment and was usually sung in English by European artists.

History

Origins, 1978-1985

Electronic dance music started to develop in the late 1970s when traditional sounding [disco](#) bands began to experiment with synthesizers and other electronic effects. This early form of electronic dance music is unofficially called "space disco" due to its odd sounds and sci-fi stylings. One of the main influences during this period was the producer Giorgio Moroder, as well as the cynical styles of such electropop acts as Telex, Devo, and Gary Numan, and the early [Hi-NRG](#) albums released by San Francisco producer Patrick Cowley with such singers as Sylvester and Paul Parker.

By 1982, Italo appeared as a fully developed form in Italy and other parts of Europe, with artists releasing completely electronic songs using drum machines and other equipment. Synthpop, [New Wave](#) and the New Romantic genres were the foundations for Italo taking off, as these became very popular around the world at this same time during the early 1980s. Typical songs were simple, with catchy melodies, and were often sung using vocoders and overdubs. Much of the genre featured love-song lyrics sung in English with

heavy Italian accents. English was more often than not the artists' second language, creating lyrics that were often considered to be almost nonsensical. Along with love, italo disco themes deal with robots and space, sometimes combining all three in songs including "Robot is Systematic" (1982) by 'Lectric Workers and "Spacer Woman"(1983) by Charlie.

1982 and 1983 saw the releases of the irony-laden "Dirty Talk," "Wonderful," and "The M.B.O. Theme," three track cited as influential in the development of [house](#), by Klein & M.B.O., a side-project developed by Davide Piatto of the Italo disco duo N.O.I.A., with vocals by Piatto and Rosanna Casale.

Many see 1983 as the height of Italo, with frequent hit singles and many labels starting up around this time. Such labels included American Disco, Crash, Merak, Sensation, and X-Energy. The popular label Disco Magic released more than thirty singles within the year. It was also the year that the term italo disco was reputedly coined by Bernhard Mikulski, the founder of ZYX Music (Germany), when ZYX released their first volume of "The Best of Italo Disco" series.

Derivative styles, 1982-1989

During the late 1980s Italo began fading away and some groups moved into the [Hi-NRG](#) genre, which combined high-paced Italo and [house](#). This style is evident in the productions of such artists as Divine, Roni Griffith, Tony Caso, and the Flirts, all of whom were produced by Bobby Orlando, as well as many Stock-Aiken-Waterman, notably those of Sinitta, Stacey Q, Samantha Fox, and Dead or Alive.

Canada, particularly Quebec, produced several remarkable Italo disco acts, including Trans X (Living on Video), Lime (Angel Eyes), Pluton & the Humanoids (World Invaders), Rational Youth (City of Night), and Purple Flash Orchestra (*We Can Make It*).

In Germany, a style of Italo disco known as Discofox developed. It was characterized by an emphasis on melody, exaggerated overproduction, and a more earnest approach to the themes of love; examples may be found in the works of Modern Talking, Fancy, Bad Boys Blue, and Lian Ross.

Also during the mid-1980s spacesynth developed as a sub-genre of italo. This style of Italo was mostly instrumental and focused more on space sounds than the earlier pop-oriented songs, as exemplified by the sounds of Koto, Proxymon, Rofo, Cyber People, Hipnosis, and Laserdance.

Revival, 1993- (Electro)

Italo disco developed a cult following in the early 1990s, and electro releases in 1993 by I-F, in 1998 by Legowelt and Tobias Bernstrup, and in 2000 by Jeans Team, Bangkok Impact, and Hong Kong Counterfeit were among those that fuelled renewed interest. I-F's 2001 Italo-cum-electro mix *Mixed Up in the Hague* was equally important to the reintroduction of the genre.

As of 2005 several online radio stations stream the genre and underground clubs are playing the records widely again. Its renewed popularity is inspiring re-releases and new mixes on many of the record labels that released the genre initially. ZYX records has released many new CD mixes since 2000. Labels like Panama Records and Radius Records have gone through great lengths to find the original artists of obscure italo tracks for re-release on vinyl.

The German group I-Robots has released several mixes incorporating obscure Italo disco tracks, and in 2006 released a German-language cover of Charlie's "Spacer Woman" called "Spacer Frau."

Italo disco artists

Some popular artists and their hit songs include:

- Albert One - Turbo Diesel
- Alexander Robotnick - Problemes D'Amour
- Atrium - Weekend
- Azoto - Exalt Exalt, San Salvador
- Baltimora - Tarzan Boy
- Blocksystem - Don't Leave Me
- Bruce & Bongo - Geil
- Carrara - Shine On Dance
- Cyber People - Void Vision, Polaris
- Den Harrow - Dont Break My Heart, Bad Boy, Future Brain
- Denise & Baby's Gang - Disco Maniac
- Dharma - Plastic Doll
- Doctor's Cat - Feel the Drive, Gee Whiz
- Edyta - ABC Letters of Love, Be slave of my heart, Come back, Loosing my religion
- Tony Esposito - Papa Chico, Kalimba De Luna
- Finzy Kontini - Cha Cha Cha
- Fun Fun - Happy station, Colour My Love
- Gazebo - I Like Chopin

Hipnosis - Pulstar
Italian Boys - Midnight Girl
Ivàn - Fotonovela
Joe Yellow - Take My Heart, Lover to Lover
Kano - Another Life
Klein & M.B.O. - Dirty Talk
Koto - Visitors, Jabdah, Chinese Revenge
Ken Laszlo - Hey Hey Guy, Tonight, Mary Ann, Don't Cry
Laserdance - Laserdance, Shotgun (In the Night)
Lime - Angel Eyes
'Lectric Workers - Robot is Systematic, The Garden
Malcolm & the Bad Girls - Shoot Me
Martinelli - Cinderella
Michael Bedford - More than a kiss, Tonight
Miko Mission - How Old Are You?,
Mr. Flagio - Take a Chance
My Mine - Hypnotic Tango
N.O.I.A. - Stranger in a Strangeland, Looking for Love
Sandy Marton - People from Ibiza
One System - Life is Very Short
P. Lion - Happy Children, Dream
Phaeax - Talk About
Silver Pozzoli - Around My Dream
Linda Jo Rizzo - You're My First, You're My Last
Primadonna - Angel You
Radiorama - Desire, Aliens, Fire
Righeira - Vamos a la playa, No tengo dinero
Ryan Paris - La Dolce Vita
Sabrina - Boys, Sexy Girl, My Chico
Savage - Don't Cry Tonight, Only You, A Love Again
Scotch - Disco Band, Take Me Up, Mirage, Man to Man, Penguin's
Invasion, Plus Plus
Taffy - I Love My Radio
Topo & Roby - Under The Ice
Trans X - Living on Video
Valerie Dore - The Night, Get Closer, Lancelot
Wish Key - Orient Express, Last Summer

Related styles

- [Discofox](#)
- [Electropop](#)
- [Synthpop](#)

- [New Wave](#)
- [House](#)
- [Hi-NRG](#)
- Electroclash

Discothèque

A **discothèque** is an entertainment venue or club with recorded music, played by "Discaires" ([Disk jockeys](#)), rather than an on-stage band. The word derives from the French word *discothèque* (a type of nightclub). *Discothèque* is a portmanteau coined around 1941 from disc and bibliothèque (library) by La Discothèque, then located on the Rue de la Huchette street in Paris (Jones + Kantonen, 1999). Previously, most paid entertainment in public venues used live bands.

Today the term discothèque is usually synonymous with nightclub. The term "[Disco](#)" was originally a 60s US abbreviation of *discothèque*, a place where "disco music" was played.

Some historical discothèques

La Discothèque in Paris (on rue Huchette), opened 1941
(German troops shut down Paris' dance halls)

Whisky à Go-Go, in Paris, opened in 1947 by Paul Pacine

Chez Regine in Paris' Latin Quarter, opened by Regine Zylberberg in 1957

La Discothèque in London opened in 1960

Ad Lib in London, opened in 1963 by Nicholas Luard and Lord Timothy Willoughby

Le Club in NYC, opened in 1960 by Olivier Coquelin, a French expatriate

Peppermint Lounge in NYC, 1961

Whisky A Go-Go in West Hollywood, California, opened in 1964. One of the centers of the 1966 Sunset Strip police riots. (The Miracles recorded the song Going to a Go-Go in 1966).

Arthur in NYC, opened by Sybil Burton in 1965 at the site of the defunct El Morocco

Electric Circus on St. Mark's Place, a hippie discothèque opened in 1967

L'Interdit in NYC

Il Mio (an Italian discoteca) in NYC

Shepherd's in NYC

The Loft in NYC, opened in 1970 by David Mancuso
Studio 54 in NYC, operated by Steve Rubell; depicted in the 1998 film *54*; parodied in the 2002 movie *Austin Powers in Goldmember* as Studio 69.
Cheetah in NYC at Broadway and 53rd St.
Whisky a Go Go in Chicago
La Dom, downstairs from Electric Circus, run by Andy Warhol
Aux Puces in NYC, one of the first gay discos
The Sanctuary in NYC, the most famous early 1970s gay disco (part of the movie *Klute* was filmed there)
Down The Street in Asbury Park, New Jersey, open until 1999

Disco

Main article: [Disco](#)

The term disco is derived from discothèque. It generally refers to a specific style of music and [dance](#) that coincided with this cultural landmark.

Electronica

Electronica is a rather vague term that covers a wide range of electronic or electronic-influenced music. The term has been defined by some to mean modern electronic music that is not necessarily designed for the dance-floor, but rather for home listening. The origins of the term are murky, although it appears to have been coined by British music paper *Melody Maker* in the mid-1990s, originally to describe the electronic rock band *Republica*. The term subsequently gained a life of its own, and became popular in the United States as a means of referring to the then-novel mainstream success of post-Rave global electronic dance music. Prior to the adoption of "electronica" as a blanket term for more experimental dance music, terms such as *electronic listening music*, *braindance* and [intelligent dance music](#) (*IDM*) were common.

In the mid-1990s electronica began to be used by MTV and major record labels to describe mainstream electronic dance music made by such artists as The Chemical Brothers (who had previously been described as big beat or chemical breaks) and The Prodigy, although even at this stage it was not a particularly incisive term. It is currently used to describe a wide variety of musical acts and styles, linked by a penchant for overtly electronic production; a range which includes

commercial chart acts such as Björk, Goldfrapp and Daniel Bedingfield, [glitchy](#) experimental artists such as Autechre, EBE, and Boards of Canada, to dub-oriented [downtempo](#), downbeat, and [trip-hop](#).

History

With the explosive growth of sequencing, sampling and synthesis technology in the late 1980s, it became possible for a wider number of musicians to produce electronic music. With the advent of computer sequencers, relatively cheap computer-based recording systems and software synthesis in the late 1990s, it became possible for any home computer user to become a musician, and hence the rise in the number of "bedroom techno" acts, often consisting of a single person. A classic example of the one man electronic composer is Bill Holt's Dreamies (an early analog pioneer of electronic pop) cited by the All Media Guide as one of the finest examples of experimental pop from the era.

Post-rave fusions

Artists that would later become commercially successfully under the "electronic" banner such as Fatboy Slim, Daft Punk, The Chemical Brothers, The Crystal Method, and Underworld began to record in this early 1990s period. Underworld with its 1994 dubnobasswithmyheadman released arguably one of the defining records of the early electronica period with a blend of club beats, wedded to song writing and subtle vocals and guitar work. A focus on "songs", a fusion of styles and a combination of traditional and electronic instruments often sets apart musicians working in electronic-styles over more straight-ahead styles of [house](#), techno and trance. This genre is also noted for far higher production values than others, featuring more layers, more original samples and fewer "presets", and more complex rhythm programming.

The more experimental Autechre and Aphex Twin around this time were releasing early records in the "intelligent techno" or so-called [intelligent dance music](#) (IDM) style, while other Bristol-based musicians such as Tricky, Leftfield, Massive Attack and Portishead were experimenting with the fusion of electronic textures with hip-hop, R&B rhythms to form what became known as [trip-hop](#). Later extensions to the trip hop aesthetic around 1997 came from the highly influential Vienna-based duo of Kruder & Dorfmeister, whose blunted, dubbed-out, slowed beats became the blueprint for the new style of

[downtempo](#). Rock musicians were also quick to pick up on the trends in electronic music, and by the mid-1990s so-called "[post-rock](#)" bands such as Stereolab and Tortoise, and more recently 65daysofstatic and Peace Burial at Sea, were incorporating electronic textures into their music.

Growing commercial interest

Around the mid-1990s with the success of the big beat-sound exemplified by The Chemical Brothers in the United States (due in part to the attention from mainstream artists like Madonna), music of this period began to be produced with a much higher budget, production values, and with more layers than most dance music before or after (since it was backed by major record labels and MTV as the "next big thing").

By the late 1990s artists like Moby were pop stars in their own right, releasing albums and performing regularly (sometimes in stadium-sized arenas, such had the popularity of electronic dance music grown). In fact, the status as the next big thing turned out to be shortlived, and some argued that this period exemplifies the notion of record labels and MTV attempting to force a trend upon an audience. During this period, MTV aired shows about the rave lifestyle, started purely electronic music shows such as AMP, and featured many electronica artists. However, the popularity of electronica was never sustained in the United States.

In the United States and other countries like Australia, electronic (and the other attendant dance music genres) remains popular, although largely underground, while in Europe it has arguably become the dominant form of popular music

Folktronica

Folktronica is a genre derivative of and combining both folk music and [electronica](#).

The Name

The label "folktronica" seems to have originated in the British press, although (as with the almost non-term [post-rock](#)) it has come to encompass performers and bands that include elements of ambient electronica, folk, jazz, classical, and even hip-hop. In 2001, postmodern pop artist Momus released an album titled *Folktronic*

deliberately exploring (and satirizing) the fusion. A similar genre is "Laptop folk", which refers to a slightly more minimalistic electronic folk.

Examples of Folktronica Musicians

Boards Of Canada
Caribou (AKA Manitoba)
CocoRosie
Deek Hoi
Efterklang
Eyes and Arms of Smoke
Four Tet
Fridge
Jeremy Warmsley
J Xaverre
Keltik Elektrik
Koushik
Matmos
Múm
Patrick Wolf
Greg Davis
Takagi Masakatsu
The Books
Ogurusu Norihide
Savath & Savalas (See also Prefuse 73)
Scholars And Fellows
Tunng

Trip hop

Trip hop (also known as the **Bristol sound**) is a term coined by British dance magazine Mixmag, to describe a musical trend in the mid-1990s; trip hop is downtempo electronic music that grew out of England's hip hop and house scenes. Sometimes characterized by a reliance on breakbeats and a sample-heavy sound pioneered by Coldcut's remix of Eric B. & Rakim's "Paid in Full", trip hop gained notice via popular artists such as Portishead, Massive Attack, Thievery Corporation, Tricky, and rock-influenced sound groups such as Ruby, California's DJ Shadow, and the UK's Howie B.

Londoners Morcheeba and Glidescope are also often associated with this sound. The latest additions to this line of performers are Jem

and Australia's Spook. The Bristol Sound came out of the wider Bristol Urban Culture scene.

The "trip" in "trip hop" refers to the "out-of-this-world" state following the use of a drug. This provides insight into trip hop's strong connection with the senses. Furthermore, the "hop" in "trip hop" indicates its roots in hip hop.

The style is perhaps typified by Massive Attack's piece "Unfinished Sympathy" which has frequently been described as one of the best songs of all time, according to polls produced by MTV2, NME, and various other magazines and reviewers. [1] A reviewer for the BBC has said that: "More than a decade after its release it remains one of the most moving pieces of dance music ever, able to soften hearts and excite minds just as keenly as a ballad by Bacharach or a melody by McCartney."

Trip hop originated in the 90's in Bristol, England, during a time when American hip hop was taking over Europe's music industry. British DJs decided to put a local spin on the international phenomenon and developed hip hop into a different style, marking the birth of trip hop. The originators in Bristol developed hip hop with a laid-back beat (down tempo). Bristol hip hop (trip hop's predecessor) is characterized by the emphasis on slow and heavy drum beats and a wide open sound that draws heavily on acid jazz, Jamaican dub music and [electronica](#). Massive Attack's first album "Blue Lines" in 1991, is often seen as the first manifestation of the "Bristol hip hop movement" (known as the "First Coming of Bristol Sound"), but in fact Massive Attack drew heavily on the pre-existing British hip hop scene, and their sound is remarkably similar to that pioneered earlier by Marxman, an Irish-Jamaican hip hop crew that was popular in the UK in the 1980's.

1994 and '95 saw trip hop near the peak of its popularity. Massive Attack released their second album entitled "Protection." Those years also marked the rise of Portishead and Tricky. Portishead's female lead singer Beth Gibbons' sullen voice was mixed with samples of music from the '60s and '70s, as well as sound effects from LPs, giving the group a distinctive style. Tricky's style was characterized by murmuring and low-pitched singing. Artists and groups like Portishead and Tricky led the second wave of the Bristol Movement (a.k.a. "Second Coming of Bristol Sound"). This second wave produced music that was dreamy and atmospheric, and sometimes deep and gloomy. The British press termed this style of music "trip hop," referring to this evolved style of hip hop.

Incidentally Massive Attack, Portishead and Tricky actually had a common history. Massive Attack's three members used to work with Tricky, under the group "The Wild Bunch" (headed by Nellee Hooper

in 1982), explaining why many Massive Attack songs feature Tricky. Portishead member Geoff Barrow also previously helped produce Massive Attack's "Blue Lines."

The Bristol sound

The Bristol sound was the name given to a number of bands from Bristol, England, in the 1990s. These bands spawned the musical genre trip-hop, though many of the bands shunned this name when other British and international bands imitated the style and preferred not to distinguish it from hip hop.

It is characterised by a slow, spaced-out sound that a number of artists in the early and mid 1990s made synonymous with the city. These artists can include the aforementioned original Bristolians Massive Attack, Portishead and Tricky and others such as Way Out West, Smith and Mighty, Up, Bustle & Out, and The Wild Bunch.

The Bristol Sound was part of the wider Bristol Urban Culture scene.

Post trip hop

Early Trip-Hop lacked diversity and variety, as the genre was in its early stages of development. As electronic music became developed and pioneers like Massive Attack, Portishead and Tricky released new albums in '94 and '95, a new generation of trip hop artists emerged. "Post trip hop" artists included Morcheeba, Alpha, Mono, The Aloof, Glideascope, Cibo Matto, etc. These artists integrated trip hop with Ambience, R&B, Brit-Hop, Breakbeat, Drum 'n' Bass, Acid Jazz, New Age, etc. Furthermore, vocals expanded beyond melancholy female voices. Eventually trip hop developed into a diversified genre that was no longer limited to the "deep, dark style" of the early years, eliminating the original impression of trip hop as "dark and gloomy."

Abstract hip hop

James Lavelle, founding member of UNKLE and owner of the famous trip hop label Mo'Wax used to say, "British hip hop lacks the lyrical skills of U.S. counterparts, but British kids have got the musical side." This offers insight as to why trip hop artists like DJ Shadow, DJ Krush, and DJ Cam often choose to strip out vocals in their works. The absence of vocals produces an effect that emphasizes the intrinsic

nature of the music, allowing the listener to step into unknown territory (just like viewing an abstract painting). Though this style of music is coined "trip hop," many artists (including DJ Shadow) frown upon this term, disagreeing with the interpretation. DJ Cam calls this style of music "abstract hip hop."

Musicology

Trip hop is known for its moody, dark, yet lyrical sound.

The trip hop sound relies on jazz samples, usually taken from old vinyl jazz records. This reliance on sampling has changed the way record labels deal with clearing samples for use in other people's tracks. Trip hop tracks often sample Rhodes pianos, saxophones, trumpets, and flutes, and develops in parallel to hip hop, each inspiring the other.

Trip hop production is historically lo-fi, relying on analog recording equipment and instrumentation for an ambiance. Portishead, for example, record their material to old tape from real instruments, and then sample their recordings rather than recording their instruments directly to a track. They also tend to put their drums through considerable compression.

Later artists have taken inspiration from many other sources including world and orchestral influences.

Bitpop

Bitpop is a type of electronic music, where at least part of the music is made using old 8-bit computers or game consoles. Popular choices are the Commodore 64 and Game Boy. Two major publishers of bitpop are Relax Beat & Bleepstreet Records. Examples of bands in the genre are 1987, Bodenständig 2000, Covox, firestARter, David Sugar, GOTO80, The Hardliner, Huoratron, Teamtendo, Khonnor, Machinae Supremacy, Monster & Maskiner, Mr. Pacman, Pluxus, Pontonius, Puss, Slagsmålsklubben, Nintendude (Check MSN's free music downloads) and Welle:Erdball

The name has incorrectly been considered as a pun on britpop and bit.

Related to bitpop are groups that write chip music such as She, YM Rockerz, AY Riders and dropdabomb.

Some related genres are Gamewave, Picopop, and electropop.

Chiptune

Chiptune, or **chip music** is music written in sound formats where all the sounds are synthesized in realtime by a computer or video game console sound chip, instead of using sample-based synthesis. The "golden age" of chiptunes was the mid 1980s to early 1990s, when such sound chips were the only widely available means for creating music on computers. The medium gave composers great flexibility in creating their own "instrument" sounds, but because early computer sound chips had only simple tone generators and noise generators, it also imposed limitations on the complexity of the sound; chiptunes sometimes seem "harsh" or "squeaky" to the unaccustomed listener. Chiptunes are closely related to video game music. The term is nowadays also used to denote music that uses these distinctly-sounding synthesizer instruments for their artistic value rather than due to hardware limitations.

Technology

Historically, the "chips" used were sound chips like the analog-digital hybrid Atari POKEY on the Atari 400/800, the MOS Technology SID on the Commodore 64, the Yamaha YM2149 on the Atari ST, AY-3-8910 or 8912 on Amstrad CPC, MSX and ZX Spectrum, the Yamaha YM3812 on IBM PC compatibles, and the Ricoh 2A03 on the Nintendo Entertainment System or Famicom. For the MSX several sound upgrades, such as the Konami SCC, the Yamaha YM2413 (MSX-MUSIC) and Yamaha Y8950 (MSX-AUDIO, predecessor of the OPL3) and the OPL4-based MoonSound were released as well, each having its own characteristic chiptune sound.

The technique of chiptunes with samples synthesized at runtime continued to be popular even on machines with full sample playback capability; because the description of an instrument takes much less space than a raw sample, these formats created very small files, and because the parameters of synthesis could be varied over the course of a composition, they could contain deeper musical expression than a purely sample-based format. Also, even with purely sample-based formats, such as the MOD format, chip sounds created by looping very small samples still could take up much less space.

These sample-based chiptunes were often used in crack intros, since they had to be squeezed into any spare space available on the disk of the cracked software.

As newer computers stopped using dedicated synthesis chips and

began to primarily use sample-based synthesis, more realistic timbres could be recreated, but often at the expense of file size (as with MODs) and potentially without the personality imbued by the limitations of the older sound chips.

The standard MIDI file format, together with the General MIDI instrument set, describes only what notes are played on what instruments. General MIDI is not considered chiptune as a MIDI file contains no information describing the synthesis of the instruments.

Many common file formats used to compose and play chiptunes are the SID, MOD, and several Adlib based file formats.

Style

Generally chip tunes consist of basic waveforms, such as sine waves, square waves and sawtooth or triangle waves, and basic percussion, often generated from white noise going through an ADSR envelope controlled synthesizer.

Crack intros and demo scene intros came to feature their own particular style of chiptune music. Although *chiptune* could historically refer to any style of music, the term is mostly used today to refer to the style of music used in these intros, since other styles of music have moved on to more sophisticated technology.

More recent "oldschool"/"oldsk00l" or "demostyle" MOD music, although sample-based, continues the style of the chiptunes used in these intros; new compositions in this style can still be regularly found in places such as the MOD Archive Top 10.

Today

Modern computers can play a variety of chiptune formats through the use of emulators and platform-specific plugins for media players. Depending on the nature of hardware being emulated, 100% accuracy in software may not be available. The commonly used MOS Technology SID chip, for example, has a multi-mode filter including analog circuits whose characteristics are only mathematically estimated in emulation libraries.^[1]

The chip scene is far from dead with "Compos" being held, and groups releasing Music disks. New tracker tools are making chip sounds available to less techy musicians. For example, Little Sound DJ for the Nintendo Game Boy has an interface designed for user in a live environment and features MIDI synchronization.

Contemporary interest in chipping has also led to numerous web

sites dedicated to the history of music groups, artists, and antique platforms.

Downtempo

Downtempo (sometimes **DownTempo**, **down tempo** or **downbeat**) is an umbrella term for a laid-back electronic music style slower than [house music](#) (less than 118 beats per minute) but separate from ambient music. This can encompass specific genres such as lounge music, chill out, [trip-hop](#), or acid jazz. It is usually intended more for relaxing and socializing than dancing, though some releases are produced for the dance floor.

The downtempo genre draws heavily on dub, hip hop, jazz, [funk](#), soul, drum 'n' bass, ambient music, and pop and is often confused and/or mated with closely-related styles like [IDM](#), [trip hop](#), and acid jazz.

Artists and record labels

Kruder & Dorfmeister from Austria, Thievery Corporation from the United States and Zero 7 from the UK are amongst the most well-known bands of the genre. They have founded their own influential labels: G-stone, Eighteenth Street Lounge and TRL Music. Other important labels/producers promoting downtempo music are Boards of Canada (UK), Stereo Deluxe (Germany), Grand Central (UK), Tru Thoughts (UK), Switchstance Recordings (Germany), and Couch Records (Austria).

Other significant acts include Lemon Jelly, Fila Brazillia, Funki Porcini, Amon Tobin, Lendi Vexer, Glideascope, Eckaflx, Blue Stone, Nicola Conte, Peace Orchestra, Dreamlin, Cities Of Foam and Bent. Related acts include the likes of Daedelus, edIT, Tipper, Eskmo, Four Tet, Wally, and DJ Olive.

Glitch

Glitch (also known as **Clicks and Cuts** from a representative compilation series by the German record label Mille Plateaux) is a genre of electronic music that became popular in the late 1990s with the increasing use of digital signal processing, particularly on computers. The music is focused on rhythm and is sometimes considered a sub-genre of [intelligent dance music](#).

Glitch is often produced on computers using modern digital production software to splice together small "cuts" (samples) of music from already recorded songs, with beats made out of erroneously produced short clicks and bits of noise as well as skipping CDs. The genre is thus named after the use of digital artifacts and noise-like distortions (see "glitch"). These glitches are often very short, and are typically used in place of traditional percussion or instruments. However, not all artists of the genre are working with erroneously produced sounds or even using digital sounds.

Popular software for creating glitch includes Reaktor, Super Collider, Ableton Live, GleeTchLAB, MAX/MSP, Miller Smith Puckette's Pure Data, and ChucK. In the hardware realm, glitch music is generated through circuit bending.

History

Though Glitch developed in the 1990s, there were earlier precedents. Glitch is influenced by Musique concrète, techno music, industrial music and ambient music. Active since the 1970s, turntablist Christian Marclay occasionally scratches or otherwise damages vinyl records to make music from the resulting skips and loops. The fluxus artist Yasunao Tone used damaged CDs in his Techno Eden performance in 1985.

The first proper glitch album is arguably Oval's *Wohnnton* (1993). Trumpeter Jon Hassell's 1994 album *Dressing For Pleasure* — a dense mesh of [funky trip hop](#) and jazz — features several songs with the sound of skipping CDs layered into the mix.

Notable artists

000	Dabrye	Fennesz	Pan sonic
Alva Noto	Daedelus	The Flashbulb	Phonecia
Andreas Tilliander	DAT politics	Funkstorung	Prefuse 73
Aphex Twin	DJ Scud	Hrvåtski	Psapp
Autechre	Dntel	Kid 606	Richard Devine
Autopsia	Machine Drum	Lovesliescrushing	Telefon Tel Aviv
Boom Bip	edIT	Murcof	Venetian Snares
Cepia	Erlend Oye	Oval	Vladislav Delay
Coil			

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Intelligent dance music

Intelligent dance music (or **intellectual dance music**, commonly referenced as **IDM**, is an electronic music genre based on novelty and complicated sequencer programming. The genre name was invented by fans of Aphex Twin and Warp Records, but has grown to include the music of other artists:

The IDM list was originally created in August of 1993 for the discussion of music relating to Aphex Twin and Warp's early "Artificial Intelligence" compilations. Since that time, both the list and the range of music that is discussed on it have grown considerably. As there is no set definition of the boundaries of "Intelligent Dance Music", the official stance is that all opinions are to be respected. That being said, when you declare that "Rozalla is intelligent dance music", you should be willing and able to back it up - not just "because it obviously is."

The term IDM originated from the creation of an electronic mailing list called the IDM list in August 1993, originally intended for discussion of Rephlex Records. Thus the actual musical definition of the genre evolved as the artists it originally described evolved. The term subsequently gained a life of its own, and became popular around the world as a means of referring to the then-novel mainstream success of certain kinds of experimental electronic dance music. The use of the term is somewhat contentious, owing to the inherent assumption that all non "IDM" electronic music is then "unintelligent". Rephlex poked fun at this pigeonholing of their music by coining the word "braindance" as a parody. Alternatives terms that have been used include electronic listening music, armchair techno, intelligent techno, intelli-tech, listening techno, art techno, and experimental techno.

Overview

IDM differs from other forms of electronic music by the sequencing and audio processing techniques used in its production. As a genre, it encompasses music derived from many other styles including drum

and bass, ambient, [house](#), techno, hip hop, UK garage and even jazz. The music of B12, Kirk Degiorgio, Squarepusher, for example, has a strong jazz influences. Other influences include musique concrète and avant-garde classical composers such as Karlheinz Stockhausen and Iannis Xenakis, and early hip hop musicians like Mantronix.

The initials *IDM* appeared in music magazines in 1992 – 1993, but the term caught on with the formation of the IDM electronic mailing list in August 1993. Initially, the discussion list focused on the music of Richard D. James (Aphex Twin) and the Rephlex Records label, as well as various forms of electronic dub by artists such as The Orb, Richard H. Kirk, and Future Sound of London. In fact, any form of new, percussive electronic music that was not easy to categorize as pure house, trance, electro or techno was fair game for discussion; it was not unusual for artists such as System 7, William Orbit, Sabres of Paradise, Orbital, Plastikman and Björk to take equal footing as IDM alongside Autechre, Atom Heart, and LFO.

In 1994 Warp's second Artificial Intelligence compilation was released, which featured various postings from the mailing list incorporated into the typographic artwork in the sleeve notes. IDM became increasingly identified with the quirky, experimental brands of electronic music produced by Warp Records artists such as Polygon Window (an alias of Richard D. James), Autechre, LFO, B12, Seefeel and Black Dog Productions. Lesser-known artists on the Likemind label and Kirk Degiorgio's A.R.T. and Op-Art labels, including Degiorgio himself under various names (As One, Future/Past, Esoterik), Steve Pickton (Stasis), and Nurmad Jusat (Nuron) also took the label of IDM. The music of other artists, however, such as Björk and Future Sound of London, continued to be upheld as IDM as well. The majority of IDM's pioneers during this era were based in Britain, but a few artists, such as Sun Electric from Berlin, hailed from other countries.

Spread of IDM

In the late 1990s and early 2000s artists and labels from around the globe were pushing electronic 'listening music' in new directions. Notable influences at the beginning of this period include the music of Boards of Canada, the Skam Records label, and artists using software synthesis, a technology that had recently become possible to use on ordinary personal computers.

In particular, during this period, IDM production greatly increased in the United States. One of the more notable hubs of activity was Miami, Florida, with labels like Schematic, Merck Records, Nophi

Recordings and The Beta Bodega Coalition sprouting up and releasing material by artists such as Phoenecia, Dino Felipe, Machinedrum, and Proem. Another burgeoning scene was the Chicago/Milwaukee area, with labels such as Addict, Chocolate Industries, Hefty, and Zod supporting artists like Doormouse and Emotional Joystick.

Developed out of the IDM community was a filesharing program called Soulseek, which underground artists used to share their music and make contacts. The artist's Khonnor and Venetian Snares went on from Soulseek to earn public acclaim.

IDM has also infiltrated the artists in the rock and [post-rock](#) scenes. In particular, Radiohead has cited Aphex Twin and Warp Records as influences.

The influence of Warp Records grew in about 1999, mostly centered around internet forums dedicated to the genre. The widespread popularity of Warp artists resulted in IDM which is highly derivative of artists such as Aphex Twin, The Black Dog, Boards of Canada, Plaid, and Autechre. Copycats were quick to release mp3 albums which sounded like their heroes and uploaded them to filesharing programs as the real thing. When Aphex Twin's *drukqs* was released, many reviewers harshly criticised it by declaring that they couldn't tell the difference between his songs and Aphex Twin fans' imitations and fake mp3 releases.

Sound production in IDM

Early IDM was produced in much the same way as other forms of electronic music at the time, using hardware drum machines and rackmounted equipment. The advent of the MIDI musical instrument protocol in the mid-1980s gave IDM musicians the power to easily control their hardware. Since the late 1990s, however, IDM production has become increasingly reliant on personal computer software, including advanced sequencing and synthesis software such as Cubase, Reaktor, Renoise, Logic Pro and Max/MSP. The limited number of music production software suites popular among modern IDM musicians has led to the widespread use of certain trademark audio effects. One such example is digital distortion (also called "bit reduction"), a technique in which the artist manipulates the sampling rate and bit depth of the playback.

Live IDM performances are commonly played entirely on laptop computers with MIDI controllers, using software like Ableton Live or programming languages like Max. "Groove boxes" such as the Roland MC-909 are used as well. The amount of pre-sequenced and pre-recorded material versus real-time production generally varies from

one performance to the next. In many cases, live performance is a combination of the two.

Amateur IDM production is often done with free tracker software such as Jeskola Buzz, or semi-professional software such as Fruityloops. Akai samplers, often purchased secondhand or by through online auctions, are popular tools for amateur IDM production. Some professionals also take advantage of this inexpensive technology — Breakcore artist Venetian Snares uses Med Sound Studio, a free tracking software package. Proem uses Fruityloops in his studio setup.

Criticisms of the name 'IDM'

The term "intelligent dance music" is often criticized for grouping other music genres while not being a specific description of the music genre itself. Whether or not intelligence or dancing are involved, or whether everybody else's music is not intelligent is irrelevant as the name is now in common usage. IDM as a genre name is criticized because it wasn't created by the artists whose work it named, and those artists may not particularly want their work associated with their genre name peers.

The IDM genre name is a third party creation by the high volume IDM mailing list and some British music magazines printed around 1991, and the genre name was apparently more memorable than other competing phrases. The term "intelligent" is believed to have derived from the often cerebral qualities that the music holds.

Detractors of the phrase have occasionally used the term "dolphin music" as a disparaging alternative to "intelligent".

Aphex Twin commented on the 'Intelligent Dance Music' label: "I just think it's really funny to have terms like that. It's basically saying 'this is intelligent and everything else is stupid.' It's really nasty to everyone else's music. (laughs) It makes me laugh, things like that. I don't use names. I just say that I like something or I don't."

Criticisms of IDM

The famous electrical recording engineer Steve Albini says of IDM "As the idiom developed, the music became more and more about the novelty of certain sounds and treatments, ridiculously trivial aspects like tempo and choice of samples, and the public personae of the makers. It became a race to novelty. I find that kind of evolution beneath triviality. It is a decorative, not substantive, evolution."

Post-rock

Post-rock is a music genre characterized by nontraditional use of instruments and high musical density. Although firmly rooted in the indie scene, post-rock's elusive and complex style bears little resemblance musically to indie rock or other styles more commonly associated with the scene. The connection with the indie scene is more closely related to the fact that post-rock music is often recorded on independent labels, and therefore sharing the same level of obscurity.

The term was coined by Simon Reynolds in issue 123 of *The Wire* (May 1994) to describe a sort of music "using rock instrumentation for non-rock purposes, using guitars as facilitators of timbres and textures rather than riffs and power chords."

Originally used to describe the music of such bands as Cul-de-Sac, Stereolab, Disco Inferno, Seefeel, Bark Psychosis and Pram, it spread out to be frequently used for all sorts of jazz- and Krautrock-influenced, instrumental, [electronica](#)-added music made after 1994. Bands from the early 1990s such as Slint, or earlier, such as Talk Talk were influential on this genre.

As with many musical genres, the term is arguably inadequate: it is used for the music of Tortoise as well as that of Mogwai, two bands who have very little in common besides the fact that their music is largely instrumental.

History of the scene

The band Tortoise was among the founders of the movement. After the second Tortoise LP *Millions Now Living Will Never Die*, the band became a post-rock icon. After many bands (e.g., Do Make Say Think) began to record music inspired by the "Tortoise-sound", and were often described as post-rock.

In the late nineties, Chicago, Illinois, became the home base of many different groups. John McEntire (of Tortoise) became an important producer for lots of them, as well as Jim O'Rourke (of Brice-Grace, Gastr del Sol and many more). Godspeed You Black Emperor! (from Montreal, later renamed Godspeed You! Black Emperor) and Mogwai (from Glasgow) were among some of the influential bands of the scene to arise during this time. Post-rock began to range from the slow, guitar-based ambience of Boxhead Ensemble, through the mid-tempo rock of Radiohead, to the up-tempo electronica of Stereolab.

By the early 2000s, the term had started to fall out of favor. It became increasingly controversial as more critics outwardly

condemned its use. Even the bands for whom the term was most frequently assigned (for example, Cul-de-Sac, Tortoise, and Mogwai) rejected the label that it placed on them. The wide range of styles covered by the term most likely robbed it of its usefulness. Bands like My Bloody Valentine are often referred to as post-rock thanks to the overuse of the term when categorizing rock bands with a more experimental edge to them.

Today, despite criticism of the term, the post-rock genre lives on. Explosions in the Sky and Mono are among the post-rock bands which have recently risen in popularity, due to the emphasis on melody and emotional content within their music. Some relatively "commercial" bands such as Yourcodenameis:milo and Hope Of The States have adopted the quiet-loud-quiet-loud songwriting approach used by bands such as Mogwai. However, the movement hasn't caught on significantly in mainstream music. Many new post-rock bands remain in the underground; notable examples include Akira, Because of Ghosts and Red Sparowes.

The post-rock sound

As mentioned above, the post-rock sound incorporates a wide variety of musical genres, such as ambient, jazz, [electronica](#), experimental, and sometimes even rock itself. The post-rock approach to music, including emphasis on instrumental work and sound textures, is similar to the earlier New Age movement, which came out of the modern folk tradition. Another genre closely related to post-rock is math rock, characterized by more percussive timbres, more dissonant harmonic gestures, and more prog-influenced arrangements.

Lyrics are often omitted from post-rock music, however this does not necessarily mean vocals are always absent. Some post-rock bands employ vocals as an instrument, incidental to the overall sound, rather than the more traditional use where clean, interpretable vocals are important for poetic and lyrical meaning. Post-rock vocals are usually soft and droning, and can be infrequent or present in irregular intervals. Jessica Bailiff is a good example of this style of droning vocals. Sigur Rós, a band known for their distinctive vocals, have even fabricated a language which they call 'Hopelandic', described by the band as *"a form of gibberish vocals that fits to the music and acts as another instrument"*.

Wider experimentation and blending of other genres have recently taken hold in the post-rock scene. Many bands such as Red Sparowes and Pelican have been fusing metal with post-rock, the Appleseed Cast's Low Level Owl project of 2001 saw the previously emo band

totally expand their sound with an ambitious double-album suite of atmospheric songs and ambient instrumentals. Some post-rock bands such as Bossk have even been using vocals similar to those found in death metal. Bands such as 65daysofstatic and From Monument to Masses incorporate electronica and sampling elements into their tracks. The lines between post-rock and post-hardcore are also slowly being blurred by bands like Oceansize, Peace Burial at Sea and Youthmovie Soundtrack Strategies. Other bands such as Rachel's and Clogs combine post-rock with classical music.

Uptempo

Uptempo (sometimes **UpTempo** or **up tempo**) is an umbrella term for a quick-paced electronic music style. Other than for example [Downtempo](#), Uptempo is usually intended more for dancing than relaxing and socializing, as most releases are produced for the dance floor.

Examples are Holly Valance's "Downboy" and Sarah Connor's "One Nite Stand (Of Wolves And Sheep)" featured Wyclef Jean.

Funk

Funk is a distinct style of music originated by African-Americans, e.g., James Brown and his band members (especially Maceo and Melvin Parker), and groups like The Meters. Funk best can be recognized by its syncopated three against four rhythms; thick bass line (often based on an "on the one" beat); razor-sharp rhythm guitars; chanted or hollered vocals (as that of Marva Whitney or the Bar-Kays); strong, rhythm-oriented horn sections; prominent percussion; an upbeat attitude; African tones; danceability; and strong jazz influences (e.g., as in the music of Miles Davis, Herbie Hancock, George Duke, Eddie Harris, and others).

Characteristics

Compared to funk's predecessor, the soul music of 1960s, funk typically uses more complex rhythms, while song structures are usually simpler. Often, the structure of a funk song consists of just one or two riffs. Sometimes the point at which one riff changes to another becomes the highlight of a song. The soul [dance](#) music of its day, the basic idea of funk was to create as intense a groove as possible.

One of the most distinctive features of funk music is the role played by bass guitar. Before soul music, bass was rarely prominent in popular music. Players like the legendary Motown bassist James Jamerson brought bass to the forefront, and funk built on that foundation, with melodic basslines often being the centerpiece of songs. Notable funk bassists include George Porter, Jr., Bootsy Collins and Larry Graham of Sly & the Family Stone. Graham is often credited with inventing the percussive "slap bass technique," which was further developed by later bassists and became a distinctive element of funk.

Some of the best known and most skillful soloists in funk have jazz backgrounds. Trombonist Fred Wesley and saxophonist Maceo Parker are among the most notable musicians in the funk music genre, both having worked with James Brown and George Clinton. Many funk musicians were directly reacting to the increasingly complex structure of Bebop and Modern Jazz. Modern Jazz was becoming so complicated that there could be 4 chord changes per measure, creating a dizzying rapidfire movement through key centers and themes. Funk virtually abandoned chord changes, creating static single chord vamps with little harmonic movement, but with a complex and driving rhythmic feel. Jazz was, in turn, strongly influenced by funk in the 1970s, beginning with Miles Davis, the founder of the jazz fusion movement.

In funk bands, guitarists typically play in a percussive style. "Dead" or muted notes often are used in riffs to strengthen percussive elements. Jimi Hendrix was the pioneer of funk rock and his improvised other-worldly solos influenced Eddie Hazel of Funkadelic. Eddie Hazel, who later worked with George Clinton is one of the most notable guitar soloists in funk. Jimmy Nolen and Phelps Collins are famous funk rhythm guitarists who both worked with James Brown.

History

Origin of funk

The word "funk", once defined in dictionaries as body odor or the smell of sexual intercourse, commonly has been regarded as coarse or indecent. African-American musicians originally applied "funk" to music with a slow, mellow groove, then later with a hard-driving, insistent rhythm because of the word's association with sexual intercourse. This early form of the music set the pattern for later musicians. The music was slow, sexy, loose, riff-oriented and danceable. *Funky* typically described these qualities. In jam sessions, musicians would encourage one another to "get down" by telling one

another, "Now, put some *stank* ('stink'/funk) on it!" At least as early as the 1930s, jazz songs carried titles such as Buddy Bolden's *Funky Butt*. As late as the 1950s and early 1960s, when "funk" and "funky" were used increasingly in the context of soul music, the terms still were considered indelicate and inappropriate for use in polite company.

The distinctive characteristics of African-American musical expression are rooted in West African musical traditions, and find their earliest expression in spirituals, work chants/songs, praise shouts, gospel and blues. In more contemporary music, gospel, blues and blues extensions and jazz often flow together seamlessly. Funky music is an amalgam of soul music, soul jazz and R&B.

James Brown and funk as a genre

Only with the innovations of James Brown in the late 1960s was funk regarded as a distinct genre. In the R&B tradition, these tightly rehearsed bands created an instantly recognizable style, overlaid with catchy, anthemic vocals. Often cueing his band with the command, "On the one!" Brown changed the rhythmic emphasis from the two-four beat of traditional soul music to a one-three emphasis previously associated with white musical forms -- but with a hard-driving, brassy swing. This pumping, one-three beat became a signature of classic funk. While James Brown's 1965 Top 10 King Records hit "Papa's Got a Brand New Bag" is widely presumed to be the song that paved way for the funk genre, much of Brown's work in 1965 and 1966, though remarkable, still maintained the rhythms and approach found in earlier records. It was the #1 R&B hits "Cold Sweat" in 1967, "I Got The Feelin'" and "Say It Loud, I'm Black And I'm Proud" in 1968 that further defined the feel of funk. R&B #1's "Give It Up Or Turn It Loose" and "Mother Popcorn" in 1969 continued to solidify the tight rhythms, riffs and grooves for which funk music is known, setting the standard for James Brown's future work and the rising wave of funk to come in the 1970s.

Other musical groups picked up on the riffs, rhythms, and vocal style innovated by James Brown and his band, and the style began to grow. Dyke & the Blazers based in Phoenix, Arizona released "Funky Broadway" in 1967, perhaps the first record to have "funky" in the title. Meanwhile, on the West Coast, Charles Wright & the Watts 103rd Street Rhythm Band were releasing funk tracks beginning with their first album in 1967, culminating in their classic single "Express Yourself" in 1970. The Meters defined funk in New Orleans starting with their Top Ten R&B hits "Sophisticated Cissy" and "Cissy Strut" in 1969. Another group who would define funk in the decade to come were The Isley Brothers whose funky 1969 #1 R&B hit, "It's Your

Thing", signaled a breakthrough in black music bridging the gaps of the rock of Jimi Hendrix and the upbeat soul of Sly & the Family Stone.

1970s and P-Funk

In the 1970s, a new group of musicians further developed the "funk rock" approach innovated by Jimi Hendrix. George Clinton, with his bands Parliament and, later, Funkadelic, produced a new kind of funk sound heavily influenced by jazz and psychedelic music. The two groups had members in common and often are referred to singly as "Parliament-Funkadelic." The breakout popularity of Parliament-Funkadelic gave rise to the term "[P-Funk](#)," which both referred to the music by George Clinton's bands and defined a new subgenre.

"P-funk" also came to mean something in its quintessence, of superior quality, or *sui generis*, as in the lyrics from "P-Funk," a hit single from Parliament's album "Mothership Connection":

"I want the bomb. I want the P-Funk. I want my funk uncut."

The 1970s was probably the era of highest mainstream visibility for funk music. Other prominent funk bands of the period included Earth, Wind & Fire, Bootsy's Rubber Band, The Meters, Tower of Power, Ohio Players, The Commodores, War, Kool & the Gang, Confunkshun, Slave, Cameo, Midnight Star, Lakeside, the Bar-Kays, Betty Davis, Zapp, and many more.

Two bands in particular, Earth, Wind & Fire and Tower of Power, took the rhythmic power of funk and added to it more complex song forms, combined with large scale instrumentation -- large horn sections, latin percussion, numerous capable soloists. These bands sold many records and brought the funk ethos to a larger audience.

Already, in late 1960s, many jazz musicians — among them Horace Silver, Herbie Hancock (with his Headhunters band), Grover Washington, Jr., and Cannonball Adderley, Les McCann and Eddie Harris — had begun to combine jazz and funk. Sometimes this approach is called "jazz-funk". Additionally, in the late 1960s work of Miles Davis (with girlfriend/wife Betty Davis) and Tony Williams helped to create Jazz fusion and influenced funk.

Funk music was exported to Africa in the late 1960s, and melded with African singing and rhythms to form Afrobeat. Fela Kuti was a Nigerian musician who is credited with creating the music and terming it "Afrobeat".

[Disco](#) music owed a great deal to funk. Many early disco songs and

performers came directly from funk-oriented backgrounds.

1980s and stripped-down funk

In the 1980s, many of the core elements that formed the foundation of the P-Funk formula began to be usurped by machines. Horns were replaced by synths, effectively phasing out horn sections, and the horns that remained were simplified from the patterns and hooks of the earlier funk sound. Horn solos were out. The classic keyboards of funk, like the Hammond B3 organ and the Fender Rhodes piano began to be replaced by the brash sound of new digital synthesizers like the Yamaha DX7. Drum machines began to replace the "funky drummers" of the past, and the slap and pop style of bass playing began to fall out of favor, often replaced by thinner sounding and rhythmically simpler keyboard bass. The lyrics and hooks of funk began to change from often suggestive and using double entendre to more graphic and sexually explicit. Rick James was the first funkateer of the 80s to assume the funk mantle dominated by P-Funk in the 70s. His 1981 album *Street Songs* with the singles "Give It To Me Baby" and "Super Freak" resulted in James becoming a bit of a rock star, and paved the way for the future direction of explicitness in funk. Prince, using a stripped-down instrumentation similar to Rick James, went on to have as much of an impact on the sound of funk as any one artist since James Brown. Prince combined eroticism, technology, an increasing musical complexity, and an outrageous image and stage show to ultimately create a musical world as ambitious and imaginative as P-Funk or The Beatles. The Time, originally conceived as an opening act for Prince and based on his "Minneapolis sound", went on to define their own style of stripped-down funk based on tight musicianship and sexual themes.

Bands that began during the 1970s P-Funk era incorporated some of the uninhibited sexuality of Prince and state-of-the-art technological developments to continue to craft funk hits. Cameo, Zapp, The Gap Band, The Bar-Kays, and The Dazz Band all found their biggest hits in the 80s, but by the latter half of the 80s, funk had lost its commercial impact.

Afrika Bambaataa influenced by Kraftwerk created "Electro Funk", a minimalist machine-driven style of funk with his single "Planet Rock" in 1982. Also known simply as Electro, this style of funk was driven by synthesizers and the electronic rhythm of the TR-808 drum machine. The single "Renegades of Funk" followed in 1983.

Recent developments

While funk was all but driven from the radio by slick commercial R&B and New Jack Swing, its influence continued to spread. Rock bands began adding elements of Funk to their sound, creating new combinations of "funk rock" and [funk metal](#). Jane's Addiction, Prince, Primus, Fishbone, Faith No More and the Red Hot Chili Peppers spread the approach and styles garnered from funk pioneers to all new predominantly white audiences in the mid-to-late 1980s and the 1990s. These bands later inspired the underground mid-1990s [funkcore](#) movement.

Artists like The Brand New Heavies and Me'shell Ndegeocello carried on with strong elements of funk in the 1990s, but never came close to reaching the commercial success of funk in its heyday.

Today, hip hop artists regularly sample old funk tunes. James Brown is said to be the most sampled artist in the history of hip hop. P-Funk also is sampled frequently—samples of old Parliament and Funkadelic songs formed the basis of West Coast G Funk. Dr. Dre (considered the progenitor of the G-Funk genre) has freely acknowledged to being heavily influenced by George Clinton's psychedelic funk: *"Back in the 70s that's all people were doing: getting high, wearing Afros, bell-bottoms and listening to Parliament-Funkadelic. That's why I called my album "The Chronic" and based my music and the concepts like I did: because his shit was a big influence on my music. Very big"*.^[1]

Funk is a major element of certain artists identified with the Jam band scene of the late 1990s and 2000s. Medeski Martin & Wood, Galactic, Soulive, and Karl Denson's Tiny Universe all drawing heavily from the funk tradition. Vermont-based Phish went through a period of funky jams which fans refer to as their "cow funk" stage.

Since the mid 1990s the New Funk scene, centered around the Deep Funk collectors scene, is producing new material influenced by the sounds of rare funk 45's. Labels include Desco, Soul Fire, Daptone, Timmion, Neapolitan, Kay-Dee, and Tramp. Bands include Sharon Jones and the Dap Kings, The Soul Destroyers, Speedometer, The Poets of Rhythm, The Neapolitans, Quantic Soul Orchestra, The New Mastersounds and Lefties Soul Connection. These labels often release on 45 rpm records. Although specializing in music for rare funk DJ's there is beginning to be cross over into the mainstream such as Sharon Jones' 2005 appearance on Late Night with Conan O'Brien.

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Funk dance

Funk dance or **funk styles** refer to [dance](#) styles that are primarily danced to [funk](#) music. More specifically they can be used for a group of street dance styles that originated in California in the 1970s, mainly [popping](#) and locking. Though these specific dance styles have today been incorporated into the hip hop culture to some extent, and are often seen danced to hip hop music and [electronica](#) as well, they were originally and are still commonly danced to funk music. One of the reasons that the term *funk styles* first appeared was to give these dances their own identity and avoid them being primarily associated with hip hop and breakdancing.

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Popping

Popping (a.k.a. **hitting**) is a [funk dance](#) and street dance style based on the technique of quickly contracting and relaxing muscles to cause a jerk in the dancer's body, referred to as a *pop* or a *hit*. This is normally done continuously to the rhythm of a song in combination with other movements.

Popping is also used as an umbrella term for a group of illusionary dance styles and techniques that are often combined with popping to create a more varied performance.

It's generally believed that the dance evolved in California in the 1970s and was originally inspired by locking. It was later incorporated into both the [hip hop](#)- and [electronica](#) dance scenes.

History

In the late 1970s a popping group called Electric Boogaloos (earlier known as the Electronic Boogaloo Lockers) made popping and some of

its related styles famous by performing on the television program called Soul Train. The Electric Boogaloos themselves state that their founder Boogaloo Sam came up with the popping technique and the basics of the electric boogaloo dance style in 1975, after being inspired by one of the pioneer locking groups known as The Lockers.

Most sources from famous and old generation poppers, and people who were alive during the time, agree that the Electric Boogaloos came up with the foundations of popping and some of its related styles, while some argue that popping existed in other areas of California in the late 1960s, before Electric Boogaloos was started.

The mainstream media greatly confused the naming structure of the funk style dances by calling it breakdancing. The movie Breakin' and Michael Jackson's popularity contributed to the naming confusion as moonwalking (known as *backsliding* in popping terminology) came to be associated with breakdancing instead of popping.

Techniques and styles

There are a number of techniques and styles that are often combined with popping to enhance the dancer's performance and create a more varied show. When using *popping* as an umbrella term, these can also be considered a part of popping.

Animation

A style and a technique that attempt to imitate film characters being animated by stop motion. The technique consists of moving rigidly and jerky, using the strobing technique of halting at very small intervals or tensing of muscles, to make it appear as the dancer has been animated frame by frame. The resulting motion is also reminiscent of strobing, but with the intention of impersonating stop-motion characters and not, as in strobing, the movement itself. This style was heavily inspired by the dynamation films created by Ray Harryhausen.

Boogaloo/electric boogaloo

A fluid leg-oriented style utilizing rolls of the hips, knees and head. This style was created and made famous by the Electric Boogaloos.

Dime stopping

A technique of moving at a steady pace and then abruptly coming to a halt, as if attempting to stop on a dime. This is often combined with a pop at the beginning and/or end of the

movement.

Floating, gliding and sliding

A set of footwork-oriented techniques that attempt to create the illusion that the dancer's body is floating smoothly across the floor, or that the legs are walking while the dancer travels in unexpected directions.

Liquid dancing

An illusionary dance style that focuses on flowing and continuous liquid-like motions, with concentration on the fingers, hands and arms. It is stylistically connected to – and often mixed with – waving. Liquid dancing is common in rave culture, and some dancers consider it a complete style of its own.

Popping/hitting

The technique of quickly contracting and relaxing muscles to create a jerking effect (a *pop* or *hit*) in the dancer's body. Popping can be concentrated to specific body parts, creating variants such as arm pops, leg pops, chest pops and neck pops.

Puppeting

A style imitating a puppet tied to strings. Normally performed alone or with a partner acting as the puppet master pulling the strings.

Robot/botting

The robot is a style imitating a dancing robot or mannequin.

Slow motion

Moving very slowly with exaggerated movements to make it appear as if the dancer is viewed in slow motion.

Strobing

Using the same principle as dime stopping, but movements between halts should be shorter, and as quick and regular as possible to give the impression that the dancer is moving within a strobe light.

Tickling

A way of popping where the dancer pops at very small intervals.

Tutting/King Tut

Inspired by the art of Ancient Egypt, tutting exploits the

body's ability to create geometric positions and movements, predominately with the use of right angles.

Vibrating

Tensing muscles very hard, causing them to shake or vibrate.

Waving

Waving is composed of a series of fluid movements that give the appearance that a wave is travelling through the dancer's body. It is often mixed with liquid dancing.

Notable poppers

David "Elsewhere" Bernal
Michael "Boogaloo Shrimp" Chambers[5]
Steffan "Mr. Wiggles" Clemente
Bruno "Poppin Taco" Falcon[5]
Timothy "Poppin Pete" Solomon[6]

P-Funk

Parliament-Funkadelic, also called *P-Funk*, is a collective consisting of two primary bands, Parliament and Funkadelic, as well as a great many offshoot groups and solo musicians.

The etymology of the term "P Funk" is murky. It seems part abbreviation of "Parliament-Funkadelic", part abbreviation for "pure [funk](#)," a genre of music embodied by the Clinton bands; and part abbreviation of "Plainfield Funk", referring to Plainfield, New Jersey, Parliament's hometown. The breakout popularity of Parliament-Funkadelic elevated the status of "P Funk" to describe Funk of a quintessentially superior quality, a sort of *sui generis*.

"I want the bomb. I want the P-Funk. I want my funk uncut." ["P Funk (Wants To Get Funked Up)", Mothership Connection, 1976].

History of P-Funk

Early Development

The P Funk story begins in 1956, in Plainfield, New Jersey, 1956 - with a doo-wop group built around George Clinton, Ray "Stingray" Davis, Clarence "Fuzzy" Haskins, Calvin Simon and Helen Clark. These

were The Parliaments, the name inspired by Parliament cigarettes. Their backing band was made up from the young Plainfield musical talent that came into Clinton's barbershop there. The band, composed of Billy "Bass" Nelson (bass), Eddie Hazel (lead guitarist), Tawl Ross (guitarist), Tiki Fulwood (drums) and Mickey Atkins (keys), called itself The Funkadelics.

P-Funk Goes To Motown

But the 1960s brought little success for the prototype P Funk act. In his Family Series "Studio Memories", Clinton describes how he was so inspired by the success of Motown Records that he decided to move the band to Detroit and audition for the label. However, things didn't work out as planned and The Parliaments ended up recording only a handful on singles for the relatively minor label Revilot Records. These included a hard-won hit in 1967 with 'I Wanna Testify', but the band struggled to really take off. In the meantime George Clinton was writing songs for the established Motown acts, including The Jackson 5; and band members such as Eddie Hazel and Billy Nelson were recording on the occasional track in the Snakepit, on the quiet.

Transition to Funkadelic

At the end of the 1960s, Revilot folded and took The Parliaments name with it. Things were looking bleak for the Funk Mob. But it was at this point that George Clinton decided to let The Funkadelics come to the fore. They became Funkadelic, and started taking over the show. The sound and the look of the band both became gradually less clean-cut. The sound hardened into a freaked-out blend of psychedelic Rock music/R&B music, and a purified, raw Funk music essence. Their experimentation with disorienting distortion effects and feedback, combined with an almost obnoxious attitude toward gigging, meant that early Funkadelic had a small and devoted cult following. They recorded the underground classic album Funkadelic for Westbound Records in 1970, but they were still to find widespread commercial success elusive.

Funkadelic recorded two more albums in the following year, Free Your Mind And Your Ass Will Follow and Maggot Brain. The first saw the arrival of master keyboardist Bernie Worrell, another Plainfield youngster and classically trained musician, who opened up the band's sound into a whole new strange area of gothic funkiness. The second featured the incredible 'Maggot Brain', a showcase for the guitar talents of Eddie Hazel.

Arrival of the Collins Brothers

Billy Nelson and Eddie Hazel temporarily left the group in 1972 due to financial disputes, and Tawl Ross left because of a bad LSD trip. William and Phelps Collins, two brothers who eventually became more widely known as Bootsy and Catfish, respectively, hopped aboard. Bootsy first met George when he was tripping out on acid, spouting jibberish. They had been playing with James Brown as part of the [JBs], but had tired of his tyrannical attitude. Bootsy described how he knew straight away that he wanted to work with Clinton because, as he describes, "he was tripping like a mug". Both brothers were influential in the development of the P-Funk sound, particularly the maverick Bootsy, and the result was *America Eats Its Young* (1972), a bizarre, distorted and brilliant work.

The Reemergence of Parliament

But there were tensions behind the scenes. The arrival of the Collins brothers changed the tone of the Funkadelic sound, and not everybody was happy. Bootsy left briefly after that album, while Catfish was an on-and-off member who eventually wound up playing mostly for his brother's solo efforts.

By the time Bootsy came back in 1974, Clinton had decided to open up another front for The Funk. He had released a selection of the band's tripped out, experimental songs under the name Parliament in 1970, as the album *Osmium*. But the Parliament name languished for four years after that, until Clinton resurrected it in 1974 for *Up For The Downstroke*, which was basically recorded by Funkadelic, plus Bootsy.

The following year, Maceo Parker and Fred Wesley (also from the JB's) joined Parliament, enhancing the horns and added a new, jazzy dimension to the music. The same year, the incredible young light of Glen Goins joined too, a naturally talented singer from a hugely talented family, rooted strongly in the gospel. And so too did Jerome "Big Foot" Brailey on drums. This was 1975, the year of *Chocolate City*.

And the year that followed, 1976, was the year of *The Mothership Connection*. "Tear the Roof Off the Sucker (Give Up The Funk)" became the first Top Ten single for the group, peaking at number five, and the album became the first gold P-Funk LP.

Two years later, 1977, Parliament won its first No. 1 hit with "Flashlight", off the album *Funkentelechy vs. The Placebo Syndrome*.

P-Funk On The Rise

Clinton had signed Parliament to Casablanca Records. In 1977 he moved Funkadelic from Westbound to Warner Brothers, angering some of the original members.

But Funkadelic would go on with mounting confidence and popularity throughout the 1970s, recording a string of excellent albums - Cosmic Slop (1973), Standing On The Verge Of Getting It On (1974), Let's Take It To The Stage (1975), Tales of Kidd Funkadelic (1976), Hardcore Jollies (1976), One Nation Under A Groove (1978), Uncle Jam Wants You (1979), and The Electric Spanking Of War Babies (1981). In this period they had two No. 1 hits of their own: One Nation Under a Groove in 1978 and (Not Just) Knee Deep in 1979.

As the years went by, their strengths were boosted by the constant attraction of new talent - including Eddie Hazel-esque guitarist Michael Hampton, The Ohio Players genius Junie Morrison, and even Sly Stone.

Parliament went on through the 1970s with a series of successful albums: The Clones Of Dr. Funkenstein (1976), Funkentelechy vs. The Placebo Syndrome (1977), The Motor-Booty Affair (1978), Gloryhallastoopid (1979) and Trombipulation (1980). The band scored another No. 1 hit in 1978 with "Aqua Boogie", on The Motor-Booty Affair album.

The albums of the period had morphed into concept albums, with bizarre, spacy themes that carried elaborate and pointed political and sociological messages, and were usually linked between albums (see P-Funk mythology). The two most notable additions to the group during this period were Junie Morrison and Rodney "Skeet" Curtis. Junie in particular played several instruments, wrote, produced and arranged many of the most-respected songs on two crucial albums, One Nation Under a Groove and Motor Booty Affair.

Bootsy's Rubber Band & The P-Funk Family

With help from Clinton, Bootsy Collins formed Bootsy's Rubber Band, a wacky, bass-driven group, along with Catfish Collins, Mudbone Cooper, the Horny Horns and, at times, Bernie Worrell and Joel Johnson.

Bootsy's Rubber Band was the beginning of a burgeoning P-Funk family, which multiplied in the late seventies, with the building swarm of musicians recording albums released under a multitude of names - including The Brides of Funkenstein and Parlet, and most

notably The Horny Horns with Fred Wesley. Bernie Worrell and Eddie Hazel also released excellent solo albums.

The changes that happened in 1977 with the move to Warner Brothers, and the string of No. 1 hits, saw the emergence of the lavish P-Funk tours that would eventually become legendary, involving huge elaborate props, costumes, routines and even a massive flying Mothership landing on stage, called in by Glen Goins. These tours became ever more and more elaborate and expensive, resulting in dire financial straits. In 1979, Funkadelic launched the Anti-Tour, scrapping much of the lavishness. This was where Dennis Chambers and Blackbyrd McKnight joined the group.

As the 1970s drew to a close, bad management had put the whole empire in jeopardy. George Clinton's tendency to neglect the very people who had helped him build the P-Funk sound also meant that many of the greatest musical talents turned against him. Glen Goins left to form renegade P Funk band Quazar; Jerome Brailey left to form the equally renegade Mutiny; and the original Parliaments formed a renegade Funkadelic of their own. The P Funk mob began to splinter, and their foundation started to crumble.

Parliament's final album - Trombipulation - came out in 1980, and Funkadelic's - The Electric Spanking Of War Babies in 1981.

End For The Funk?

Casablanca Records folded in 1982. Like Revilot in the 1960s, it took the legal rights to the name Parliament with it. Meanwhile Warner Brothers seemed to have lost interest in Funkadelic, becoming prudish, fussy, negative and penny pinching, despite all the band's years of success. With the Funk Mob in chaos already, the end of the P seemed nigh.

P-Funk Lives!

George Clinton battled with financial problems and some well publicised drug problems, and kept recording during the 1980s. The remaining Funk Mob recorded the 1982 hit album Computer Games, which included the much-sampled, No. 1 single, "Atomic Dog". The following year, he formed The P Funk All Stars, who went on to record Urban Dancefloor Guerillas in 1983 and toured regularly throughout the rest of the 1980s.

Other P-Funk artists continued with their own projects, including Sweat Band and O.G. Funk. Clinton produced a series of solo rap albums too during this time, of mixed quality.

As the 1980s continued, with an industry hostile to it, The Funk began to slip out of the popular consciousness. But Hip Hop kept the flame alive, the growing genre of funk-sampling street music.

By 1993, most of the old Parliament and Funkadelic albums had been re-released. A new generation began to pick up on the power of The Funk. The same year saw the return of a reconstituted P-Funk All-Stars, with the re-release of Urban Dancefloor Guerillas as Hydraulic Funk, and a scandalous new Hip Hop influenced album Dope Dogs, including the excellent 'All Sons Of Bitches'. In 1994, the group toured with Lollapalooza.

P-Funk's fortunes seemed back on the rise. In 1996 they released T.A.P.O.A.F.O.M.. But legal problems flared up again, and it would be another ten years before another album would be released. In the intervening time, successive tours would slowly restore some of the broken ties between the original band members, together with an accumulation of new talent, slowly rebuilding that old confidence and audacity.

In 2002, Bootsy released Play With Bootsy.

And in 2005, Clinton released the latest P Funk All Stars album How Late Do You Have 2BB4UR Absent? in time for the 50th anniversary of the founding of the original Parliaments.

Key figures in the development of the P-Funk sound

George Clinton

George Clinton has been, since its inception, the driving force behind the development of the P-Funk sound. Though he may be remembered today more for his rainbow hair and outlandish costumes than his music, his influence on generations of musicians has been remarkable. Clinton's artistry encompassed more than mere entertainment. In an era of growing black awareness, political ferment, social protest and societal upheaval, Clinton, like scores of his contemporaries (Curtis Mayfield and The Impressions; the Temptations; Donny Hathaway; Marvin Gaye; Edwin Starr; Oscar Brown, Jr.; The Staples Singers/Swingers; The Voices of East Harlem; Nina Simone; etc.) took African-American popular music (long concerned with issues of social, political and economic justice) to new levels of political outspokenness, public visibility and artistic accomplishment, tackling such complex subjects as the Vietnam War and the War on Drugs with intelligence and awareness.

Bootsy Collins

Bootsy is a versatile bassist, capable of playing many styles. He was adventurous and original in his playing, and has become known as a legendary virtuoso of the bass guitar. He also made a substantial impact as a songwriter and uncredited guitarist and drummer on several studio tracks. Like many of Clinton's bandmembers, he is also known for his outlandish stage wear, especially gaudy glasses. Bootsy also had a successful solo career, during which he often used the stage and production names "Bootzilla" and "Casper".

Catfish Collins

A strong rhythm guitarist, versatile like his brother, Catfish Collins's ability to lock onto a groove and keep it going through the epic live jamming the group is known for has made him one of the most influential rhythm guitarists in musical history. He was able to keep a stable rhythm, thereby allowing Worrell and others to go off on musical improvisatory excursions while keeping the music stable and grounded.

Eddie Hazel

Eddie Hazel is considered one of the most influential guitarists in musical history. Though he was never as flashy as many others, his playing was always intense and unconventional. "Maggot Brain", a ten-minute solo, is widely cited as an emotional masterpiece of the guitar. He wrote many of the guitar riffs for the band, and did some singing as well. Along with childhood friend, Billy Bass Nelson, Hazel developed psychedelic funk rock, mixing blues, rock and roll, soul, Motown and pop music.

Garry Shider

Of all the Funksters, Shider is probably the greatest vocalist of the group. He performed leads on many of their most famous songs ("Cosmic Slop" being particularly notable).

Bernie Worrell

Bernie Worrell, keyboardist, was added after the release of their first album. He deserves a special mention as an especially important

influence in the early development of the P-Funk sound. Even before officially joining the group, he helped out on many of the recording sessions. Eventually, he became responsible for many of the musical arrangements, and produced most of the later albums.

Glen Goins

Born and raised in Plainfield, New Jersey in a family of talented musicians, this master vocalist with the strong, haunting gospel voice is perhaps best known for calling in the Mothership in the P Funk live shows. Glen was one of the first to leave the group in reaction to Clinton's bad management, and poor treatment of musicians. He formed Quazar in 1978 to be a renegade Funk outfit, which also featured his younger brother Kevin Goins, now performing with PTheory. Glen died from Hodgkins Disease in the same year, aged only 24

Notable Songs

- "Atomic Dog" (George Clinton)
- "Do Fries Go With That Shake?" (George Clinton)
- "Flashlight" (Parliament)
- "(Not Just) Knee Deep" (Funkadelic)
- "Give Up The Funk (Tear The Roof Off The Sucker)" (Parliament)
- "Up For The Down Stroke" (Parliament)
- "Maggot Brain" (Funkadelic)
- "One Nation Under a Groove" (Funkadelic)
- "Chocolate City" (Parliament)
- "Can You Get to That" (Funkadelic)
- "Ride On" (Parliament)
- "Comin Round the Mountain" (Funkadelic)

Funkcore

Funkcore is a musical genre, or perhaps movement, derived from a fusion of American-styled hardcore punk and [funk](#). Most often, hard, loud, fast guitars are featured, but unlike in rock music, it does not overpower the bass, which is heavy and driving. Drums are often funk-influenced, but with intense metal-styled pounding. Synthesizers or trumpets sometimes make an appearance, although they are not integral.

Origins

Since the early days of punk, some bands had taken a funk and soul influence. Rock legends the Clash, famed for their musical experimentation, briefly adopted a funky sound for some tracks on their album *Sandinista!*. Later, groundbreaking post-punk group Gang of Four took a punk sound and attitude and coupled it with funky bass licks and groove-driven tunes. However, the first punk band to create a true funk fusion was the seminal Austin, Texas band, The Big Boys, who could be seen as the first truly "funkcore" band. The Big Boys, which lasted from 1978 to 1984, became known for explosive and funky live shows. They slowed down punk tempos to allow for syncopated rhythms and played with non-punk bands such as the Washington, D.C., go-go act Trouble Funk as well as seminal punk bands such as Minor Threat and Black Flag. The Big Boys can be seen as a direct precursor to funky rock acts such as the Red Hot Chili Peppers and Fishbone. The Red Hot Chili Peppers especially epitomise funkcore, and inspired many modern funkcore bands. Their fusion of funky bass-heavy rhythms and punk rock leads became the basis of all funkcore.

The genre may be in its infancy, but a number of bands have embraced this style. (Liberty Spike have dubbed themselves "the definitive funkcore band" in jest). The label *funkcore* is somewhat ambiguous, with some rapcore bands (Korn have been labelled "emo-funk-core" by OnlineSeats.com[\[1\]](#)) sometimes using the term. Again, many bands fit the loose definitions of funkcore, but also include elements of [electronica](#), most often because of influence by industrial metal/industrial rock artists.

Funkcore bands

Many bands claim to be inspired largely by Faith No More's funk-metal sound. In the nineties, popular bands such as Rage Against the Machine, Red Hot Chili Peppers and Primus comprised the funk-metal scene, another major influence for many bands. Some funkcore bands, often those influenced heavily by punk rock or Rage Against the Machine, are highly political like their inspiration, such as Australia's Liberty Spike or the UK's James Brown's Corpse. The most popular bands in America tend to be more commercial. Xashinto Fwong, The Quartermass Experiment and The New Imprint are good examples of American funkcore. Early Incubus tracks are considered to be funkcore, as the band stated that their original influences include Red

Hot Chili Peppers, Primus, and Mr. Bungle. (See Fungus Amongus and S.C.I.E.N.C.E.)

Funk metal

Funk metal is a type of music that incorporates hard-driving heavy metal guitar riffs, the pounding bass rhythms characteristic of [funk](#), and sometimes, hip hop-style rhymes. The style emerged in the mid-1980s pioneered by Extreme in the mid-1980s, and later popularized by the Red Hot Chili Peppers, Prince, Primus, and Faith No More.

Bands

24-7 Spyz
The Alter Boys
Big Chief
Bootsauce
Buckethead
Catfish
Codename
Chronic Future
Dink
Extreme
Faith No More
Farmakon
F.F.F.
Fishbone
Gargamel! (band)
Guano Apes
Heads Up! (band)
I Mother Earth
In-Cyde
Incubus
In Delirium
Infectious Grooves
Jane's Addiction
Jimmie's Chicken Shack
Le Shed
Les Claypool's Fearless Flying Frog Brigade
Living Colour
Mind Funk

Mind Heavy Mustard
Mr. Bungle
Mordred
Mucky Pup
M.V.P.
New Kingdom
Nuclear Rabbit
O'funk'illo
Orange 9mm
Phunk Junkeez
Primus
Prince
Red Hot Chili Peppers
Rage Against The Machine
Senser
Shootyz Groove
Skunk Anansie
Smokin' Suckaz wit Logic
Snot
Suicidal Tendencies (funk influences on
Lights...Camera...Revolution! and Art of Rebellion)
Tugnut
White Trash
Zebrahead
Zygote

House music

House music is a collection of styles of electronic dance music, the earliest forms of which originated in the United States in the early- to mid-1980s. The name is said to derive from the Warehouse nightclub in Chicago, where the resident DJ, Frankie Knuckles, mixed classic [disco](#) and European synthpop recordings. Club regulars referred to his selection of music as "house" music. However, since Frankie was not creating new music at that time, it has been argued that Chip E. in his early recording "It's House" defined this new form of electronic music and gave it the name "House Music".

The common element of most house music is a 4/4 beat (a prominent kick drum on every beat) generated by a drum machine or other electronic means (such as a sampler), together with a continuous, repeating (usually also electronically generated) bassline. Typically added to this foundation are electronically generated sounds and samples of music such as jazz, blues and synth pop, as well as

additional percussion. As new recordings adhering to this general style emerged, the house genre divided into a number of subcategories, some of which are described below.

"House Music" also refers to the recorded music played while a theatre audience takes their seats before a performance, or, in live music venues, the recorded music played before the live music begins. Well-known live acts can demand their choice of house music, or that there be none at all. Such demands are made in the technical rider to their contract (the same document that specifies what items must be present in the dressing room).

History

Not everyone understands House music; it's a spiritual thing; a body thing; a soul thing.

Proto-history: from disco to house: late 1960s to early 1980s

House, techno, electro and hip hop musicians owe their existence to the pioneers of analog synthesizers and sample based keyboards such as the Minimoog and Mellotron which enabled a wizardry of sounds to exist, available at the touch of a button or key.

Although many people believe house music to have originated from Donna Summer's "I Feel Love", fully formed electronic music tracks actually came before house. Early American Sci-Fi films and the BBC Soundtrack to popular television series Doctor Who stirred a whole generation of techno music lovers like the space rock generation during the 1970s, influenced by the psychedelic Dance Music of the late 1960s and bands such as Pink Floyd, Soft Machine, Amon Düül, Crazy World of Arthur Brown, and the so-called Krautrock early electronic scene (Tangerine Dream and Klaus Schulze). Shunned by many as a "gimmick" or "children's music", it was a genre similar and parallel to the Kosmische Rock scene in Germany. Space rock is characterized by the use of spatial and floating backgrounds, mantra loops, electronic sequences, and futuristic effects over Rock structures. Some of the most representative artists were Steve Hillage's Gong and Hawkwind.

The late 1970s saw [disco](#) utilise the (by then) much developed electronic sound and a limited genre emerged, appealing mainly to gay and black audiences, it crossed over into mainstream American culture following the hit 1977 film Saturday Night Fever. As disco

clubs filled there was a move to larger venues. "Paradise Garage" opened in New York in January 1978, featuring the DJ talents of Larry Levan (1954–1992). Studio 54, another New York disco club, was extremely popular. The clubs played the tunes of singers such as Diana Ross, CHIC, Gloria Gaynor, Kool & the Gang, Donna Summer, and Larry Levan's own hit "I Got My Mind Made Up". The disco boom was short-lived. There was a backlash from Middle America, epitomised in Chicago radio DJ Steve Dahl's "Disco Demolition Night" in 1979. Disco returned to the smaller clubs like the Warehouse in Chicago, Illinois.

Opened in 1977 the Warehouse on Jefferson street in Chicago was a key venue in the development of House music. The main DJ was Frankie Knuckles. The club staples were still the old disco tunes but the limited number of records meant that the DJ had to be a creative force, introducing more deck work to revitalise old tunes. The new mixing skills also had local airplay with the Hot Mix 5 at WBMX. The chief source of this kind of records in Chicago was the record-store "Imports Etc." where the term House was introduced as a shortening of Warehouse (as in these records are played at the Warehouse). Despite the new skills the music was still essentially disco until the early 1980s when the first drum machines were introduced. Disco tracks could now be given an edge with the use of a mixer and drum machine. This was an added boost to the prestige of the individual DJs.

In England, the band Cabaret Voltaire is often considered to have pioneered house music or at least the "house sound" independently. Some recordings of the Clash has also been seen in a similar light.

Chicago years: early 1980s - late 1980s

Main article: [Chicago house](#)

In 1983 the Music Box club opened in Chicago. Owned by Robert Williams, the driving force was a DJ, Ron Hardy. The chief characteristics of the club's sound were sheer massive volume and an increased pace to the tunes. The pace was apparently the result of Hardy's heroin use. The club also played a wider range of music than just disco. Groups such as Kraftwerk and Blondie were well received, as was a brief flirtation with punk, dances like "Punking-Out" or "Jacking" being very popular.

Two tunes are arguably the first House music, each arriving in early 1983. The tune that was chronologically first was Jamie Principle and Frankie Knuckles' "Your Love", a huge hit in the clubs, but only available on tape copies. The second, "On And On" by Jesse Saunders was later put on vinyl (1985). (Shapiro, 2000). Immediately

on the tails of these recordings was Chip E. "Jack Trax" which defined the genre with its complex rhythms, simple bassline, use of sampling technology and minimalist vocals.

By 1985 house music dominated the clubs of Chicago, in part due to the radio play the music received on 102.7 FM WBMX, and their resident DJ Team the HOT MIX 5. Also, the music and movement was aided by the musical electronic revolution - the arrival of newer, cheaper and more compact music sequencers, drum machines (the Roland 909 and 808 and 707, and Latin percussion machine the 727) and bass modules (such as the legendary Roland TB-303 in late 1985) gave House music creators even wider possibilities in creating their own sound, indeed the creation of [Acid House](#) is directly related to the efforts of DJ Pierre on the new drum machines.

Two record labels dominated the house music scene in Chicago, DJ International Records, owned by Rocky Jones and Trax Records owned by Larry Sherman (Trax self pressed records and the quality was not as good as the Disc Makers pressings of DJ International).

Many of the songs that defined the era came off of those record labels. Steve Hurley's "Music is the Key", Chip E's "Like This" and Fingers, Inc. "Mystery of Love" (1985) were amongst some of the defining songs that came off of DJ International. While Trax released "Jack the Bass" & "Funkin With the Drums Again" by Farley Jackmaster Funk in 1985 followed the next year by House Classic "Move your Body" by Marshall Jefferson and "No Way Back" by Adonis.

This was something of a double-edged sword. In its favour Trax was very fast to sign new artists and press their tunes, establishing a large catalogue of House tunes, but the label used recycled vinyl to speed the pressing process resulting in physically poor quality records. Also disappointing was that many artists signed contracts that were rather less favourable towards them than they hoped.

Trax became the dominant House label, releasing many classics including "No Way Back" by Adonis, Larry Heard's "Can You Feel It" and the first so-called House anthem in 1986, "Move Your Body" by Marshall Jefferson. This latter tune gave a massive boost to House music, extending recognition of the genre out of Chicago. Steve 'Silk' Hurley became the first house artist to reach number one in the UK in 1987 with "Jack Your Body". This and other tracks such as "Music is the Key" and "Love Can't Turn Around" helped moved house from its spiritual home to its commercial birthplace - the United Kingdom.

The Detroit Connection: early 1980s - late 1980s

A form of music was forming at the same time in Detroit, what

became known as "Detroit Techno". A major influence to the fusion of eclectic sounds into the signature detroit techno sound was a radio program which ran in the mid 1970s until the 1980s by legendary disc jockey The Electrifying Mojo. Music heavily influenced by European Electronica (Kraftwerk, Art of Noise), early b-boy Hip-Hop (Man Parrish, Soul Sonic Force) and Italo Disco (Doctor's Cat, Ris, Klein M.B.O.) this music was pioneered by Juan Atkins, Derrick May and Kevin Saunderson. The first group of songs to be rotated heavy in Chicago House music circles were the 1985's releases of "NO UFO's" by Juan Atkins's group Model 500 on Metroplex Records, Let's Go by Trans X-Ray (Derrick "MAYDAY" May") and "Groovin' without a Doubt" by Inner City (Kevin Saunderson) on KMS Records.

Juan Atkins on his Label Metroplex Records followed the release of "NO UFO's" with 1986's "FUTURE", 1988's the "Sound of Stero / Off to Battle" and 1989's "The Chase".

KMS Followed with releases in 1986 of Blake Baxter's "When we Used to Play / Work your Body", 1987's "Bounce Your Body to the Box" and "Force Field", 1988's "Wiggin" by MAYDAY, "The Sound / How to Play our Music" and "the Goove that Won't Stop" and a remix of "Grooving Without a Doubt". In 1988 as House music began to go more commercial, Kevin Saunderson's group with Paris Gray released the 1988 hits "Big Fun" and "Good Life" which eventually were picked up by Virgin Records. Each EP / 12 inch single sported remixes by Mike "Hitman" Wilson and Steve "Silk" Hurley of Chicago and Derrick "Mayday" May and Juan Atkins of Detroit. In 1989 KMS had another hit release of "Rock to the Beat" which was a hit overseas and in Chicago

Derrick "Mayday" May had a style that was similar to Chicago native Larry Heard (Mr. Fingers), but soon became distinct and unique and was received well in Chicago, with releases on his Transmat Label, between 1986-1989 Transmat released hits like "Nude Photo", "It is What it is" and "Beyond the Dance" by Rythim is Rythim, "The Groove" by Suburban Knights, and "Illusion" by R-Tyme. The biggest hit and most influential in the House Music scene was Rythim is Rythim's "Strings of Life" which became a cult classic in dance music clubs internationally. Derrick May also recorded with Kool Kat "Nude Photo 88" with the cult classic "Sinister".

Though Detroit Techno is a music form in its own right and part of the "Electronic" / "Techno" worldwide music, it and its pioneers were also instrumental in the forwarding of House Music internationally and especially in the UK.

The British connection: late 1980s - early 1990s

In Britain the growth of house can be divided around the "Summer of Love" in 1988. House had a presence in Britain almost as early as it appeared in Chicago; however there was a strong divide between the House music as part of the gay scene and "straight" music. House grew in northern England, the Midlands and the South East. Founded in 1982 by Factory Records the Hacienda in Manchester became an extension of the "Northern Soul" genre and was one of the early, key English dance music clubs. Until 1986 the club was a financial disaster, the crowds only started to grow when the resident DJs (Pickering, Park and Da Silva) started to play house music. Many underground venues and DJ nights also took place across the U.K. like for instance the private parties hosted by an early Miss Money Penny's contingent in Birmingham and many London venues. House was boosted in the UK by the tour in the same year of Knuckles, Jefferson, Fingers Inc. (Heard) and Adonis as the DJ International Tour. Amusingly, one of the early anthemic tunes, "Promised Land" by Joe Smooth, was covered and charted within a week by the Style Council. The first English House tune came out in 1986 - "Carino" by T-Coy. Europeans embraced house music, and began booking legendary American House DJs to play at the big clubs, such as Ministry of Sound, whose resident, DJ Harvey brought in Larry Levan.

The underground house scene in cities such as Birmingham, Manchester and London were also provided with many underground Pirate Radio stations and DJ's alike which helped bolster an already contagious, but otherwise ignored by the mainstream, music genre.

One of the earliest and most influential UK house and techno record labels was Network Records (otherwise known as cool cat records) who helped introduced Italian and U.S. dance music to Britain as well as promoting select UK dance music acts.

But house was also developing on Ibiza. In the 1970s Ibiza was a hippy stop-over and a site for the rich, but by the mid-1980s a distinct Balearic mix of house was discernible. Several clubs like Amnesia with DJ Alfredo were playing a mix of rock, pop, disco and house. These clubs fueled by their distinctive sound and Ecstasy began to have an influence on the British scene. By late 1987 DJs like Paul Oakenfold and Danny Rampling were bringing the Ibiza sound to UK clubs like Shoom in Southwark (London), Heaven, Future and Purple Raines Spectrum in Birmingham. But the "Summer of Love" needed an added ingredient that would again come from America.

In America the music was being developed to create a more sophisticated sound, moving beyond just drum loops and short samples. New York saw this maturity evidenced in the slick production of disco house crossover tracks from artists such as Mateo & Matos. In Chicago, Marshall Jefferson had formed the house 'super

group' Ten City (from intensity), demonstrating the developments in "That's the Way Love Is". In Detroit there were the beginnings of what would be called techno, with the emergence of Juan Atkins, Derrick May and Kevin Saunderson. Atkins had already scored in 1982 with Cybotron and in 1985 he released Model 500 "No UFOs" which became a big regional hit, followed by dozens of tracks on Transmat, Metroplex and Fragile. One of the most unusual was "Strings of Life" by Derrick May. The NME described it as "George Clinton and Kraftwerk stuck in an elevator". It was a darker, more intellectual strain of house that followed its own trajectory. "Techno-Scratch" was released by the Knights Of The Turntable in 1984 which had a similar techno sound to Cybotron and is possibly where the term techno originated, although this is generally credited to Atkins, who borrowed the term from the phrase "techno rebels" which appeared in writer Alvin Toffler's book Future Shock (see Sicko 1998).

The records were completely independent of the major record labels and the parties at which the tracks were played avoided commercial music.

The combination of house and techno came to Britain and gave House a phenomenal boost. A few clubs began to feature specialist House nights - the Hacienda had "Hot" on Wednesday from July 1988, 2,500 people could enjoy the British take on the Ibiza scene, the classic "Voodoo Ray" by A Guy Called Gerald (Gerald Simpson) was designed for the Hacienda and Madchester. Factory boss Tony Wilson also promoted acid house culture on his weekly TV show. The Midlands also embraced the late 80s House scene with many underground venues such as multi storey car parks and more legal dance stations such as the Digbeth Institute (now the 'Sanctuary' and home to Sundissential).

Developments in the United States in late 1980s to early 1990s

Back in America the scene had still not progressed beyond a small number of clubs in Chicago and New York, Paradise Garage was still the top club, although they now had Todd Terry, his tune "Weekend" demonstrated a new House sound with hip-hop influences evident in the quicker sampling and the more rugged bass-line. While hip-hop had made it onto radio play-lists, the only other choices were Rock, Country & Western or R & B.

Other influences from New York came from the hip-hop, raggaе, and Latin community, and many of the New York City super producers/DJ's began surfacing for the first time (Erick Morillo, Roger Sanchez, Junior Sanchez, Danny Tenaglia, Jonathan Peters) with unique sounds that would evolve into other genres (tribal house, progressive house, funky house).

Influential gospel/R&B-influenced Aly-us released "Time Passes On" in 1993 (Strictly Rhythm), then later, "Follow Me" which received radio airplay as well as being extensively played in clubs. Another US hit which received radioplay was the single "Time for the Perculator" by Cajmere, which became the prototype of Ghettohouse sub-genre. Although these are generally grouped in with classic house now, the early 1990s sound was different from the early 1980s Chicago house WBMX sound - due at least in part to digital audio improvements, as well as influences from the Italian House scene led by Daniele Davoli of Black Box fame.

After the "Summer of Love": early 1990s to mid 1990s

In Britain, further experiments in the genre boosted its appeal (and gave the opportunity for new names to be made up).

House and rave clubs like Lakota, Miss Money Penny's and the original C.R.E.A.M. began to emerge across Britain, hosting regular events for people who would otherwise have had no place to enjoy the mutating house and dance scene.

The idea of 'chilling out' was born in Britain with [ambient house](#) albums like the KLF's Chill Out. However, this album is not house strictly speaking, because it's prominent lack of percussion on most tracks. Another example would be the song "Analogue BubbleBath" by Aphex Twin. In fact, Chill Out electronic music is often defined as a totally different genres, such as Ambient, or even [downtempo](#) (later

on) or New Age (older). The unifying feature of Chill Out electronica is long sustained tones and a more tonal than percussive-noisey quality compared to other styles. Nevertheless, lots of compilation albums sprung up, no doubt, each one redefining the terminology along the way.

At the same time, a new indie dance scene full of variety was being forged by bands like the Happy Mondays, The Shamen, New Order, Meat Beat Manifesto, Renegade Soundwave, EMF, The Grid and The Beloved. In New York, bands such as Deee-Lite furthered house music's international and multi-era cultural influence. Two distinctive tracks from this era were the Orb's "Little Fluffy Clouds" (with a distinctive vocal sample from Rickie Lee Jones) and the Happy Mondays' "Wrote for Luck" ("WFL") which was transformed into a dance hit by Paul Oakenfold.

The Criminal Justice Bill of 1994 was a government attempt to ban large events featuring music with "repetitive beats". There were a number of abortive "Kill the Bill" demonstrations. Although the bill did become law in November 1994, it had little effect. The music continued to grow and change, as typified by the emergence of acts like Leftfield with "Release the Pressure", which introduced dub and reggae into the house sound. In more commercial areas a mix of R&B with stronger bass-lines gained favour.

The music was being moulded, not just by drugs, but also the mixed cultural and racial groups involved in the house music scene. Tunes like "The Bouncer" from Kicks Like a Mule used sped-up hip-hop breakbeats. With SL2's "On A Ragga Trip" they gave the foundations to what would become drum and bass and jungle. Initially called breakbeat hardcore, it found popularity in London clubs like Rage as a "inner city" music. Labels like Moving Shadow and Reinforced became underground favorites. One label, Moonshine, featured impressive compilation albums entitled, "140 BPM: The Speed Limit" which showcased what was termed "London Hardcore Techno". Showing an increased tempo around 160 bpm, tunes like "Terminator" from Goldie marked a distinct change from house with heavier, faster and more complex bass-lines: drum and bass (dnb). Goldie's early work culminated in the twenty-two minute epic "Inner City Life" a hit from his debut album *Timeless*.

UK Garage developed later, growing in the underground club scene from drum and bass ideas. Aimed more for dancing than listening, it produced distinctive tunes like "Double 99" from Ripgroove in 1997. Gaining popularity amongst clubbers in Ibiza, it was re-imported to the UK and in a softened form had chart success: soon it was being applied to mainstream acts like Liberty X and Victoria Beckham.

4 Hero went in the opposite direction - from brutal Breakbeats

they adopted more soul and jazz influences, and even a full orchestral section in their quest for sophistication. Later, this led directly to the West London scene known as Brokenbeat or Breakbeat. This style is also not strictly "house", but as with all electronic music genres, there is overlap.

Mid to late-1990s

Back in the US some artists were finding it difficult to gain recognition. Another import into Europe of not only a style but also the creator himself was Joey Beltram. From Brooklyn his "Energy Flash" had proved rather too much for American House enthusiasts and he needed a move to find success. The American industry threw its weight behind DJs like Junior Vasquez, Armand van Helden or even Masters at Work who appeared to churn out endless remixes of mainstream pop music. Some argued that many of the formulaic remixes of Madonna, Kylie Minogue, U2, Britney Spears, the Spice Girls, Spiller, Mariah Carey, Puff Daddy, Elvis Presley, Vengaboys and other bands and pop divas did not deserve to be considered house records.

During this time many individuals and particularly corporations realized that house music could be extremely lucrative and much of the 1990s saw the rise of sponsorship deals and other industry practices common in other genres.

To develop successful hit singles, some argued that the record industry developed "handbag house": throwaway pop songs with a retro disco beat. Underground house DJs were reluctant to play this style, so a new generation of DJs were created from record company staff, and new clubs like Miss Money Penny's, Liverpool's Cream (as opposed to the original underground night, C.R.E.A.M.) and the Ministry of Sound were opened to provide a venue for more commercial sounds.

By 1996 Pete Tong had a major role in the playlist of BBC Radio 1, and every record he released seemed to be guaranteed airplay. Major record companies began to open "superclubs" promoting their own acts, forcing many independent clubs and labels out of business. These superclubs entered into sponsorship deals initially with fast food, soft drinks, and clothing companies and later with banks and insurance brokers. Flyers in clubs in Ibiza often sported many corporate logos.

House in the new millennium

Dance music arguably hit its peak at the turn of the millennium,

especially in the UK. A number of reasons are seen for its decline in mainstream popularity during the 2000s:

- Many people felt that club promoters had gone too far in what they were asking people to pay on a weekly basis to enter clubs. A prime example was on New Year's Eve at the turn of the Millennium. Some promoters had been asking upwards of £100 (\$180) to attend clubs and various event venues across the country. A large number of club goers instead decided to stay away all together or go to local parties. Many in general grew tired with paying up to £20 (\$35) on a weekly basis for poor quality club nights which had little variation from week to week and venue to venue.
- Older people that had been with the scene from the beginning started to move away. Many in their 30's started having families and settling down. Many younger people viewed Dance music as becoming increasingly outmoded with the same set of DJ's playing in Clubs and on the Radio year after year. This led to the term "Dad House" being applied.
- The democratization and mainstreaming of electronic music composing through ever-cheaper computer software made electronic music as a whole less novel and more commonplace. This also affected its marketability, since most music marketing requires a high degree of novelty to drive sales and cultural interest.
- Many older clubbers who did have families remained active in the scene, and small-scale events organisers, invariably not tied to a venue, began to appear to cater to a group that was increasingly ostracised by younger clubbers, and unable to go clubbing more than once or twice a month. This scene subsequently has expanded and about half of those involved are under 30.
- A lot of the same music was being played on commercial dance shows, and in bars, supermarkets, and television advertisements. This along with a lack of invention in the mainstream left many people feeling increasingly bored with the music. This has inevitably led to the music being forced back underground to its roots.
- Ecstasy, the drug of choice for many on the Dance scene during the late 80's and through out the 90's, started to lose its

popularity to Cocaine and Ketamine. Both these drugs changed the nature and the atmosphere of the scene. In part this was due to the decreasing proportion of MDMA in Ecstasy, which was increasingly being cut with Amphetamines, Ketamine as well as a generally greater amount of inert 'bulk' substances.

- The global rise of hip hop during the late 90's as well as the re-emergence in the UK of a strong Rock and Indie scene drew many away from Dance Music.
- The Glade, the UK's largest electronic dance festival, began in 2004 as an offshoot of the Glastonbury Festival, featuring the UK's only dedicated Psytrance stage.

House music today

As of 2003, a new generation of DJs and promoters, including James Zabiela and Mylo, were emerging, determined to kickstart a more underground scene and there were signs of a renaissance in Philadelphia, Atlanta, Chicago, Detroit and other racially-mixed cities, as well as in Canada, Scandinavia, Scotland and Germany. For example, in 2004 the Montreal club Stereo, co-owned by House music legend David Morales and party aficionado Scott Lancaster, celebrated its sixth year in operation and in 2005 The Guvernment in Toronto with Mark Oliver is celebrating its 9th anniversary. Stereo, opened in 1998, was modeled after the seminal New York City club Paradise Garage, focusing the experience on the quality of sound and lighting. The key to house music was re-invention. A willingness to steal or develop new styles and a low cost of entry encouraged innovation. The development of computers and the Internet play a critical role in this innovation. One need only to examine how house music has evolved over time to evaluate the effect computers and the Internet have had on house music and music in general.

In 2005 house music finds itself at a crossroads. The soulful black and Latin-influenced sound that enjoyed popularity in the late '90s and early '00s has lost momentum and has been alienated from almost all generic and hit music radio stations. Audiences all over the world are fragmenting into different camps based around the old-guard house sound and a darker, more synth-driven sound influenced by '80s retro sentiment. Opinions are split on the new music that's trending in. Some consider it directionism, and others see it as an entirely new genre of music, having more to do with techno, electronica and EBM music than house.

Just recently, Richard Daley, Mayor of Chicago proclaimed August

10, 2005 to be House Unity Day in Chicago last July 27, 2005 in celebration of House Music's 21st anniversary. DJ's like Frankie Knuckles, Marshall Jefferson, Paul Johnson and Mickey Oliver were cited among the many other DJ's who came together to celebrate the proclamation at the Summer Dance Series event organized by Chicago's Department of Cultural Affairs.

Saturday Night Live has a recurring sketch called Deep House Dish featuring Kenan Thompson and Rachel Dratch as reviewers of house music. In a typical episode, several "performers," usually including the week's guest, will each sing a parodically bad song, and then be interviewed by the hosts. Dratch's comments are never interesting, a fact often pointed out by Thompson.

Notable Acts and Music Releases influencing the development of House Music

- Donna Summer - "I Feel Love" (1977)
Written by Giorgio Moroder, featuring both the machine rhythms and erotic vocal sound bites in which one recognises a germination of house music - the union of [disco](#) and electronic. Its bassline has been sampled on numerous electronic dance records.
- Kraftwerk - "Trans-Europe Express" (1977)
Played in New York discos in the late 70s, inspiring house, electro and techno DJs alike in the 80s, this track has made way for future house music and its techno offspring.
- New Order - "Blue Monday" (1983)
Frequently considered the missing link between [disco](#) of the 1970s and house of the 1980s. Importantly, it bridges the gap between electronic dance music and UK indie music fans in the post-punk 1980s. It has been sampled, remixed and covered by electronic dance producers all over the world.
- Lime - "Lime 3" (1984)
Continuous-mix album by Lime (Denis and Denyse LePage) - no less important than the work of New Order. Lime's [HiNRG](#) music was a gradual evolution

that took the sounds of Giorgio Moroder and Kraftwerk and moulded them into epic club records with catchy beatbox programming and numerous "breakdown sections" that were often reprised throughout the mix. It's impossible to nail down a moment in time when Lime started sounding like a kissing cousin of House Mix. Most would agree that by the time 1984's "Angel Eyes" single had hit the clubs, they had one foot in the house. "Angel Eyes" contains a programmed drum fill that is very similar to that used in "Blue Monday" by New Order, though not on the kick, as New Order's had been. Lime would always have too many ornate and symphonic electronic elements to be considered House, but their influence on the genre cannot be overstated.

- Jesse Saunders - "On and On" (1984/1985)
Considered the first house record pressed and sold to the public. A major presage of later electronic dance music. With original, mantra-like stripped-down synths (including a 303 and minimal vocal), this record was early house music revealing itself as more than the sum of its parts. *On and On* showed the more trance-like shamanistic side that would develop into acid house.
- Chip E. - "It's House" (1985)
Written by Chip E. and featuring keyboard work by Joe Smooth, this release is often considered as the definition of Chicago House Music. The first self-referential "house music" record. The simplistic referential lyrics go "It's House, It's House" in varying pitch, to a driving bassline and percussion.
- Marshall Jefferson - "Move Your Body (House Music Anthem)" (1987)
The second self referential "house music" record. The referential portion of the lyrics goes: "Gotta have House Music all night long... With that House Music can't be wrong..."
- Phuture - "Acid Trax" (1986)
The first [acid house](#) song ever made. Made by DJ Pierre, Spanky J and Herbert in Chicago and gave birth to the whole [acid house](#) movement.
- Pete Wylie - "Sinful" (1986)

Anthemic indie number that presaged the indie-dance crossover that was to follow a number of years later. Available in both stomping "tribal mix" by Zeus B. Held and "the wickedest mix in town" by Bert Bevans. JBO cited this among their strongest influences (and rightly so). The tagline "It's sinful...It's tragic..." would be chanted in indie raves in the early 90s thanks to re-release (Pete Wylie and The Farm) and remixes by the likes of Farley and Heller.

- S'Express - "Theme from S'Express" (1988)
An [acid house](#) classic. Obviously [disco](#)-influenced, combined with [funky](#) acid 303 baseline. Samples Rose Royce's classic "Is it Love You're After". Reached Number one on the UK charts.
- Technotronic - "Pump up the Jam" (1990)
Probably the first house record to break the top 10 on the US pop charts.
- Madonna - "Vogue" (1990)
Close behind "Pump up the Jam" and produced by perennial New York DJ Shep Pettibone, this record marked the absolute commercial breakout of House in the United States. Went to number one on charts worldwide. Became the highest selling single on WEA up to that time, beating Chic's 1978 hit "Le Freak".
- Leftfield - "Release the Pressure" (1995)
The first group to truly mix house music with external influences such as dub and reggae. Also credited with the creation of progressive house music.
- Mariah Carey - "Dreamlover" (Def Club Mix) (1993)
This classic David Morales remix is widely credited as the first record to bridge the gap between pop music and house music. The trend of remixing pop records in this way continues today.
- Steve 'Silk' Hurley - "Jack Your Body" (1987)
The first real House track to reach No.1 in the UK Top 40 pop chart in January 1987 - and was also the first to register more than half it's sales on the 12" vinyl format.

Other notable House Music Artists and Releases

49ers - "Die Walkure"; "Touch Me"
A Guy Called Gerald - "Voodoo Ray"
Adeva - "Respect"; "Warning"; "I Thank You"
Alex Party - "Read My Lips"; "Don't Give Me Your Life"
Bassheads - "Is There Anybody Out There"
Beatmasters - "Rok da house"
Bizarre Inc - "I'm Gonna Get You" (ft Angie Brown); "Playing With Knives"
Black Box - "Ride on Time"; "I Don't Know Anybody Else"; "Everybody"; "Strike it Up"
Bomb The Bass - "Beat Dis"; "Megablast"
CeCe Rogers - "Someday"
Chip E. - "Time 2 Jack"; "Like This"
Coldcut - "People Hold On" (ft Lisa Stansfield)
Crystal Waters - "Gypsy Woman"; "Makin' Happy"; "100% Pure Love"
Daft Punk - "Da Funk"; "Around the World"
D-Mob - "We Call It Acieed"; "C'mon and Get My Love" (feat. Cathy Dennis)
Double Dee - "Found love"
Ecstasy - "This is my House"
Farley Jackmaster Funk - "Love Can't Turn Around"
Felix - "Don't You Want Me; "It Will Make me Crazy"
Fingers Inc. - "Can You Feel It"
Frankie Knuckles - "Your Love"
Gat Decor - "Passion"
Hardrive- "Deep Inside"
Hed Boys - "Girls + Boys"
Hithouse - "Jack To The Sound Of The Underground"
Inner City - "Big Fun"; "Good Life"; "Ain't Nobody Better"
Jaydee - "Plastic Dreams"
J.M. Silk - "Jack Your Body"
Joe Smooth - "Promised Land"
Jomanda - "Got A Love For You"; "Make My Body Rock"
Kraze - "The Party"
Krush - "House Arrest"
Latino Party - "Esta Loca"; "Tequila"
Mantronix - "Got to Have Your Love"
Orbital - "Chime"
Rhythm is Rhythm - "Strings of Life"

Lil' Louis - "French Kiss"
LNR - "Work it to the Bone"
M People - "One Night in Heaven"
M/A/R/R/S - "Pump Up The Volume"
Mel & Kim - "Respectable"
Modjo - "Lady (Hear Me Tonight)"
Mylo - "Drop the Pressure"
Natalie Cole - "Pink Cadillac" (remix)
Nightcrawlers - "Push the Feeling On"
Nitro Deluxe - "Let's Get Brutal"
Paul Simpson - "Musical Freedom"
Raze - "Break 4 Love"
Robin S - "Show me Love; Love for Love"
Royal House - "Can You Feel It"; "Party People"
S-Express - "Theme from S-Express"; "Superfly Guy"; "Hey Music Lover"
Soul II Soul - "Keep on Movin"; "Back to Life"; "A Dream's a Dream"
Stardust - "Dance Musics Better With You"
Sydney Youngblood - "If Only I Could"
Tall Paul - "Rock da House"
Technotronic - "Pump up the jam"; "Get Up (Before the Night is Over)"
Ten City - "Devotion"; "That's the Way Love is"
Yazz - "Stand up for Your Love Rights"; "The Only Way is Up"

Musicology

House music is uptempo music for dancing and has a comparatively narrow tempo range, generally falling between 118 beats per minute (bpm) and 135 bpm, with 127 bpm being about average since 1996.

Far and away the most important element of the house drumbeat is the (usually very strong, synthesized, and heavily equalized) kick drum pounding on every quarter note of the 4/4 bar, often having a "dropping" effect on the dancefloor. Commonly this is augmented by various kick fills and extended dropouts (aka breakdowns). Add to this basic kick pattern hihats on the eighth-note offbeats (though any number of sixteenth-note patterns are also very common) and a snare drum and/or clap on beats 2 and 4 of every bar, and you have the basic framework of the house drumbeat.

This pattern is derived from so-called "four-on-the-floor" dance drumbeats of the 1960s and especially the 1970's [disco](#) drummers.

Due to the way house music was developed by DJs mixing records together, producers commonly layer sampled drum sounds to achieve a larger-than-life sound, filling out the audio spectrum and tailoring the mix for large club sound systems.

Techno and trance, the two primary dance music genres that developed alongside house music in the mid 1980s and early 1990s respectively, can share this basic beat infrastructure, but usually eschew house's live-music-influenced feel and black or Latin music influences in favor of more synthetic sound sources and approach.

Further reading

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- Bill Brewster & Frank Broughton *Last Night a DJ Saved My Life: The History of the Disc Jockey*, Grove Press, 2000, ISBN 0802136885
- Simon Reynolds *Energy Flash: a Journey Through Rave Music and Dance Culture*, (UK title, Pan Macmillan, 1998, ISBN 0330350560), also released in US as *Generation Ecstasy : Into the World of Techno and Rave Culture* (US title, Routledge, 1999, ISBN 0415923735)
- Hillegonda C. Rietveld *This is our House: House Music, Cultural Spaces and Technologies*, Ashgate, 1998, ISBN 1857422422

Source

- Peter Shapiro (2000) *Modulations: A History of Electronic Music: Throbbing Words on Sound*, ISBN 189102406X.

Styles of house music

House music has many sub-divisions:

- **Acid house**: A Chicago derivative built around the Roland TB-303 bassline machine. Hard, uncompromising, tweaking samples produce a hypnotic effect. ex: Adonis, L.A. Williams
- **Afro house**: A South African form of house which developed out

of Kwaito. Closely resembles [Deep house](#) but often features African loops and instruments. Artists include Revolution and Oskido.

- [Ambient house](#) (see ambient music): Mixing the moody atmospheric sounds of New Age and ambient music with pulsating house beats.
- [Chicago house](#): Simple basslines, driving four-on-the-floor percussion and textured keyboard lines are the elements of the original house sound. ex: Larry Heard, Steve Poindexter
- [Deep house](#): A slower variant of house (around 120 BPM) with warm sometimes hypnotic melodies. ex: Gemini, Glenn Underground, Kevin Yost.
- [Disco house](#): A more upfront variant of house that relies heavily on looped disco samples. ex: DJ Sneak, Paul Johnson, and Stardust.
- [Electro house](#): Sometimes resembles tech house, but often influenced by the "electro" sound of the early 1980's, aka breakdancing music, via samples or just synthesizer usage. ex: Green Velvet
- [Epic house](#): A variant of progressive house featuring lush synth-fills and dramatic (some would say the legendary Shep Pettibone and Tony Humphries at Zanzibar in Newark, NJ. Not to be confused with speed garage or the British style nowadays called UKG pronounced "garridje". See [garage](#).
- [Freestyle house](#): A Latin variant of NY house music, which began development in the early 1980s by producers like John Jellybean Benitez. Seen by some as an evolution of electro funk.
- [French house](#): A late 1990s house sound developed in France. Inspired by the '70s and '80s [funk](#) and [disco](#) sounds. Mostly features a typical sound "filter" effect. ex: Daft Punk, Alan Braxe, Le Knight Club
- [Funky house](#): Funky house as it sounds today first started to develop during the late 1990's. It can again be sub-divided into many other types of house music. French house, Italian house, Disco house, Latin house and many other types of house have all contributed greatly to what is today known as Funky house. It is recognizable by it's often very catchy bassline, swooshes, swirls and other synthesized sounds which give the music a bouncy tempo. It often relies heavily on black female vocals or disco samples and has a recognizable tiered structure in which every track has more than one build-up which usually reaches a climax before the process is repeated with the next track. ex: Derrick Carter, Axwell, Seamus Haji and ATFC to name but a few.

- **Garage:** This term has changed meaning several times over the years. The UK definition relates to New York's version of deep house, originally named after a certain style of soulful disco played at legendary club the Paradise Garage, although the original Garage sound was much more of an eclectic mix of many different kinds of records. The UK version is pronounced "ga-ridge". May also be called the Jersey Sound due to the close connection many of its artists and producers have with New Jersey such as unds. The style was generally fast tempo.
- **Ghetto house:** A derivative of **Chicago House** with TR-808 and 909 driven drum tracks. Usually contains call-and-response lyrics, similar to the Booty Music of Florida. ex: DJ Deon, DJ Milton, DJ Funk, DJ D-Man
- **Hard house:** a harder, more aggressive form of **Chicago House**. Sometimes contains elements of **Ghetto House**, Hip House. ex: CZR, DJ Bam Bam, Abstract Beating System
- **Hi-NRG:** Called "high energy". Derived from Dance music and Happy hardcore, you could say what happyhard is to techno, is what HI-NRG is to dance, it usually has female voices with natural pitch, its tempo is also around the same as techno, eg: DJ Nick Skitz.
- **Hip house:** The simple fusion of rap with house beats. Popular for a brief moment in the late 80s. Most famous record is Jungle Brothers "Girl I'll House You."
- **Italo house:** Slick production techniques, catchy melodies, rousing piano lines and American vocal styling typifies the Italian ("Italo") house sound. A modulating Giorgio Moroder style bassline is also a trademark of this style.
- **Kwaito:** House music that originated in Johannesburg, South Africa in the mid 90's. It is characterised by slow beats, accompanied by (mostly male) vocals - often shouted and not sung - set against melodic African loops.
- **Latin house:** Borrows heavily from Latin dance music -- Salsa, Brazilian beats, Latin Jazz, etc.
- **Merenhouse**
- **Microhouse:** (or **Minimal House**) A derivative of **Tech House** with sparse composition and production. ex: Akufen, Todd Sines, Alton Miller
- **New York house:** New York's uptempo dance music, referred to simply as club music by some.
- **Progressive house:** Progressive house is typified by accelerating peaks and troughs throughout a track's duration, and are, in general, less obvious than in hard house. Layering different sound on top of each other and slowly bringing them in and out

of the mix is a key idea behind the progressive movement. Some of this kind of Dance Musics like a cousin of trance music.

- **Tech house**: House music with elements of techno in its arrangement and instrumentation. ex: Rino Cerrone, Dave Angel
- **Track house**: A drum-oriented variant of **Chicago house** built around compact drum machines of the late '80s and early '90s. ex: Trackhead Steve, DJ Rush, Paul Johnson
- **Tribal house**: Popularized by remixer/DJ Junior Vasquez in New York, characterized by lots of percussion and world music rhythms.

Acid house

Acid house is a variant of **house music** characterized by the use of simple tone generators with tempo-controlled resonant filters. It began in the mid-1980s, when producers of house music discovered that they could create interesting sounds with the Roland TB-303 analogue bass synthesizer by tweaking the resonance and frequency cut-off dials as they played. Acid house music became a central part of the early rave scene in the U.K., and the yellow smiley became its emblem.

Etymology

There are conflicting accounts about how the term "acid" came to describe this new style of house music. The explanations that have surfaced include the following:

- *It is a celebratory reference to LSD* — some feel that early producers of the new style of house music, as well as people at nightclubs where the music was played, enjoyed the drug and its interaction with the music. No citations are available to confirm or deny this explanation. Genesis P-Orridge, principal member of the experimental music collective Psychic TV, is believed by some to be a primary source of this claim. P-Orridge made various claims of responsibility for inventing the term and the style of music, but at least one former member of Psychic TV disputes all of the claims^[1], and in an interview in the 1999 documentary *Better Living Through Circuitry*, P-Orridge admitted that it was a clerk in a Chicago record shop who used the word "acid" to describe the most experimental, bizarre house records that were on hand and that P-Orridge asked to be

shown. In the interview, P-Orridge reported having an epiphany, while listening to those records, that the music was not very psychedelic, except by virtue of its tempo. Afterward, the music and imagery of Psychic TV records was very deliberately influenced by the acid house style and was quite celebratory of LSD in particular. P-Orridge later claimed to have been the first to introduce psychedelic elements to the music.

- *It is a celebratory reference to psychedelic drugs in general* — some feel that Ecstasy (MDMA) was more popular and prevalent than LSD among musicians and nightclub patrons in the mid-1980s. No citations are available to confirm or deny this explanation. There are many citations of Ecstasy being prevalent in post-Chicago U.S. nightclub and UK rave party scenes of the late 1980s, but acid house had already been named by then.
- *It was used in Chicago, at the time, to describe the squelchy sounds of the TB-303 bass synthesizer* — some consider these sounds to be harsh and caustic, like acid, and/or they associate the sounds with "bubbling acid" sound effects and imagery as might be used in cinematic depictions of laboratories. While it is true that the term was applied in the 1990s and beyond to music that used the TB-303 in a similar way to the way the device was used in acid house, no citations are available to confirm or deny this explanation as being relevant to the advent of acid house itself.
- *It was used in Chicago, at the time, to describe house music in the style of "Ron Hardy's Acid Track"*. — Before Phuture's "Acid Tracks" was given a title for commercial release, it was played at a nightclub by DJ Ron Hardy and was called "Ron Hardy's Acid Track" by some, because it was so "hot" (immediately popular) that it "burned the dance floor like acid". Phuture's title followed, and the term Acid House came into common parlance to describe house music with similar affectations, without regard to possible drug influence. No citations are available to confirm or deny this explanation.
- *It was used in Chicago, at the time, to describe house music that contained many samples of other recordings* — the use of such samples was considered unscrupulous by some, so it is believed by some that the term "acid" or "acid burning" was merely meant to have a harsh, unpleasant connotation. This explanation, sometimes including aspects of the others, has been widely repeated in the press^{[2][3]} and even in the British House of Commons^[4]. However, there are at least two reasons why it may not be true: 1. Early house music producers did borrow sounds from each other's recordings, but the majority of acid house music tended to consist of fully original compositions. 2.

In 1991, U.K. Libertarian advocate Paul Staines wrote, *"I made up this explanation at a press conference held to launch the Freedom to Party Campaign at the Conservative Party conference in October 1989. I was attempting to desperately play down the drug aspect in a forlorn attempt to discourage anti-party legislation, reasoning that the British public might accept massive noisy parties, but thousands of teenagers on drugs were definitely not acceptable. This, incidentally, is the most successful lie I have ever told. Japanese music journalists have solemnly repeated it to me in the course of interviews and from MTV to ITN it has been broadcast as a fact. Only once was I caught out, when at a seminar held at the DMC World Disc Jockey Mixing Championships, a DJ from Chicago stood up and told the 1,000 or so people in the hall that I was talkin' a complete load of fuckin' bullshit —which I was."*^{[5][6]} However, some feel that Staines, like Genesis P-Orridge, is not a reliable source of information.

Regardless of its actual origins, once the term *acid house* was coined and began to appear alongside these varying explanations, many participants at acid house themed events made the psychedelic drug connotations a reality^{[7][8][9]}. This coincided with an increasing level of scrutiny and sensationalism in the mainstream press^{[10][11]}, although conflicting accounts about the degree of connection between acid house music and drugs continued to surface.^[12]

Notable acid house artists

808 State - British outfit from Manchester, formed in 1989. Their first album, *Newbuild*, was acid house, and occasional acid house influences appear in later tracks.

Adonis - For *We're Rockin Down The House*.

A Guy Called Gerald - For the single "Voodoo Ray".

Aphex Twin - For his early acid house, with new acid house Analord series in 2005 drawing on the same methodology as early acid house.

The KLF - Pioneers of the "stadium house" sound, which mixes acid house with hip-hop, pop, and stadium rock/chant influences. Leftfield

Phuture - Chicago-based group of acid house pioneers, formed in 1985 and best known for their classic 1987 single "Acid Tracks", which defined the genre and was its first "track".

Psychic TV - Led by Throbbing Gristle member Genesis P-Orridge, for albums such as *Jack The Tab* (1988). The term "acid house"

appeared on the cover of their 1988 single "Superman".

The Shamen - Psychedelic techno act formed in Aberdeen, Scotland in 1986. One of the first groups to bring acid house and techno into the pop mainstream.

Luke Vibert - Modern acid house using computer emulation in Reason software

References

1. ‘ Giannelli, Fred., in an interview for the Family Ov Psychick Individuals (FOPI) Psychic TV fan club in June 2000.
2. ‘ Rushkoff, Douglas (1994, 2nd ed. 2002). *Cyberia: Life in the Trenches of Cyberspace*. ISBN 1903083249. — *Let's leave Toon Town for a moment to get a look at the history of this thing called house. Most Americans say it began in Chicago, where DJs at smaller, private parties and membership-only clubs (particularly one called The Warehouse) began aggressively mixing records, adding their own electronic percussion and sampling tracks, making music that — like the home-made vinaigrette at an Italian restaurant — was called "house." The fast disco and hip-hop — influenced recordings would sample pieces of music that were called bites" so (others spell it "bytes," to indicate that these are digital samples that can be measured in terms of RAM size). Especially evocative bites were called acid bites." Thus, music of the house, made up of these acid bites, became known as "acid house." When this sound got to England, it was reinterpreted, along with its name. Folklore has it that industrial (hard, fast, high-tech, and psychedelic) music superstar Genesis P. Orridge was in a record store when he saw a bin of disks labeled acid," which he figured was psychedelic music— tunes to play while on LSD. He and his cohorts added their own hallucinogenic flavor to the beats and samples, and British acid house was born.*
3. ‘ *The Oxford Dictionary of New Words* (Knowles, Elizabeth [ed], Elliott, Elizabeth [ed]). Second Edition, Oxford University Press, 1997. ISBN 0198631529. — *The word acid here is probably taken from the record Acid Trax by Phuture (in Chicago slang, acid burning is a term for stealing and this type of music relies heavily on sampling, or stealing from other tracks); a popular theory that it is a reference to the drug LSD is denied by its followers (but compare acid rock, a sixties psychedelic rock craze, which certainly was). House is an abbreviated form of Warehouse.*
4. ‘ Bright, Graham, Mr. (March 9, 1990). 9 March 1990, column 1111 — *"Those who organise such parties, whether reputable individuals and companies or not, object to the term 'acid house*

party'. The term derives from Chicago slang describing the theft and subsequent mixing of recording tracks played at warehouse parties. But because of its association with drug LSD or 'acid', the promoters prefer to use descriptions such as all-night party, warehouse party, dance party, rave and, I am sure, many other names. I know that one of my hon. Friends may introduce us to some of them later."

5. ' Staines, Paul (1991). "Acid House Parties Against the Lifestyle Police and the Safety Nazis" article in Political News (ISSN 02677059), (ISBN 1856370399). Also quoted in Saunders, Nicholas with Doblin, Rick (July 1, 1996). *Ecstasy: Dance, Trance & Transformation*, Quick American Publishing Company. ISBN 0932551203.
6. ' Garratt, Sheryl (May 6, 1999). *Adventures in Wonderland: Decade of Club Culture*. Headline Book Publishing Ltd. (UK). ISBN 0747258465.
7. ' DeRogatis, Jim (December 1, 2003). Turn on Your Mind , 436. Google Print. ISBN 0634055488 (accessed June 9, 2005). Also available in print from Hal Leonard. — *In the summer of 1988, a hybrid sound called acid house evolved, and critics are still debating what the "acid" refers to. Some DJs say the term came from the distinctive buzzing sound of one of the primary technical components, the Roland TB-303 bass synthesizer. ("Hear that?" Chicago DJs are fond of asking. "That is the sound of acid.") Genesis P-Orridge of Pyschic TV claimed that he saw the description on a bin in a Chicago record store, was disappointed to find out that it meant acid as in "corrosive," and set about making psychedelic music that actually fit the bill. Paul Staines of England's Freedom to Party Campaign admitted the story he told Parliament — that acid house came from the Chicago street slang "acid burn," meaning to steal or sample another piece of music — was concocted in a public relations effort to separate the phrase from its psychedelic connotation (no one in Chicago that I know has ever heard of the phrase). But anyone who's been to a rave can tell you that the connection between psychedelic drugs and acid house is certainly no fiction.*
8. ' Donnally, Trish. (October 17, 1988). Article published in the *San Francisco Chronicle* and distributed via the *Los Angeles Times* Syndicate to other newspapers and published under various headlines. — *British youths, mostly younger than 20, are flocking to members-only nightclubs, taking a cheap tab of LSD (\$5) or the much more expensive designer drug Ecstasy (\$30) and then dancing all night long, sometimes - with the aid of amyl nitrate poppers — until 10 the next morning.*
9. ' Foderaro, Lisa. (December 18, 1988). *New York Times* News Service article, published in various US newspapers under

different headlines. — Most striking is the parallel rise at some nightclubs of a new kind of music called "acid house," which is a stripped-down, highly percussive disco sound -- punctuated by television jingles, spoken non sequiturs and high-pitched beeps — whose overall effect is psychedelic. "The music and the drug were made for each other," said a 22-year-old disc jockey from Hawaii wearing a T-shirt that reads A (plus) E (equals) (Smiley Face) — read as a "Acid House Plus Ecstasy Equals Happiness."

10. ' Takiff, Jonathan. (December 14, 1988). *Philadelphia Daily News*. — *The British media, especially the sensationalist Sun and Mirror newspapers, went on a rampage this summer suggesting that Acid House parties were reeking with hallucinogenic drugs. The BBC obligingly banned all records that mentioned acid, though D Mob's "We Call It Acieed" still climbed to No. 1.*
11. ' Hochman, Steve. (November 13, 1988). *Los Angeles Times*. — *Acid House's adopted symbol is the bland, innocuous "smiley face" that adorns many patrons' T-shirts. But in Britain much of the press coverage has focused on a not-so-innocent connection with—as the name implies—hallucinogenic drugs. The death of a young woman last month at a London Acid House club has been attributed to the drug known as Ecstasy. Moore, 23, acknowledged that both Ecstasy and LSD have been big parts of the Acid House scene in Britain. ... Moore did describe Acid House music and club designs as being intended to create and/or enhance psychedelic experiences.*
12. ' Leary, Mike. (November 24, 1988). *Philadelphia Inquirer*. — *All around greater London in recent weeks, there has been a crackdown on acid-house music. The police have been swooping down on underground acid-house parties in vacant warehouses, busting, and sometimes beating, revelers. They have been egged on in semi-hysterical tones by the tabloid press, foremost the Sun, which said the discos were "evil" drug dens, and the dancers' trances the result of ingesting LSD (long known as acid in street slang) and the designer drug Ecstasy, an amphetamine derivative. "Hell of Acid Kids, Pushers Laugh as Teenagers See Terror of Bad Trip Boy," shouted a deck of headlines in the Sun, which is several cuts below America's National Enquirer in quality but enjoys considerable influence as Britain's largest-circulation newspaper. Two deaths were attributed to the dance craze. ... Nobody denies drugs have been a part of the acid-house scene, as they have been a part of the disco milieu for years. But after the tabloids reported that Scotland Yard was setting up an "acid buster" team, senior police officials felt compelled to minimize the problem. They said that there was no need for such a team and that the use of LSD and Ecstasy was no epidemic. "The great majority of these parties are simply part of a*

style of music and dress and don't present a problem at all," said Cmdr. John Robinson, director of Scotland Yard's Public Order Branch. "At most of them, there is no heavy involvement with drugs."

- Collin, Matthew; Godfrey, John. (1st edition, April 1997; 2nd edition, November 15, 1998). *Altered State: The Story of Ecstasy Culture and Acid House*. Serpent's Tail. ISBN 1852423773 (1st edition); ISBN 1852426047 (2nd edition).
- Shapiro, Peter (ed.), et al. (October 15, 2000). *Modulations: A History of Electronic Music: Throbbing Words on Sound*. Charles Rivers Publishing Co. ISBN 189102406X.

Ambient house

Ambient house, a mix between [house music](#) and ambient music is a music style that describes itself as dreamy, chill out and quiet music. Ambient house usually has no beats but can have an underlying rhythm. Pioneering work was done in the 1970s and 1980s by people like Brian Eno and Klaus Schulze. In the end of the 1980s, when [house music](#) was born, people like Mix Master Morris, Dr. Alex Paterson and Pete Namlook filled the chill out rooms of house parties with music where people could relax from dancing.

Key albums

Sueño Latino - Sueño Latino (1989) (single)
Jimmy Cauty - Space (1990)
The KLF - Chill Out (1990)
Biosphere - Microgravity (1991)
The Orb - Adventures Beyond the Ultraworld (1991)
The Irresistible Force (Mix Master Morris) - Flying High (1992)
Juno Reactor - Transmissions (1993)
Pete Namlook - Air (1993)
Tetsu Inoue - Ambient Otaku (1994)
FFWD - FFWD (1994)
The Future Sound Of London - My Kingdom (1996)

Chicago house

Chicago house is the earliest style of [house music](#). House music

originated in a Chicago, Illinois nightclub called the Warehouse, which many hold to be the origin of the term "house music". DJ Frankie Knuckles originally popularized [house music](#) while working at the Warehouse.

House music grew out of the post-[disco](#) dance club culture of the early 1980s. After disco became popular, certain urban [DJs](#), particularly those in gay communities, altered the music to make it less pop-oriented. The beat became more mechanical and the bass grooves became deeper, while elements of electronic synth pop, Latin soul, dub, rap, and jazz were grafted over the music's insistent, unvarying 4/4 beat. Frequently, the music was purely instrumental and when there were vocalists, they were faceless female divas that often sang wordless melodies.

Ghetto house

Ghetto house or **booty house** is a type of [Chicago House](#) which started being recognised in its own right from around 1994 onwards. It features minimal 808 and 909 drum machine-driven tracks, and sometimes sexually explicit lyrics.

Using the template of classic Chicago [House music](#) (primarily, *Percolator* by Cajmere), and adding the smut perceived by casual fans of Miami Bass, it is has usually been made on very minimal equipment with little or no effects. It usually features a "4-to-the-floor" kick drum (full sounding, but not too long or distorted) along with Roland 808 and 909 synthesised tom-tom sounds, minimal use of analogue synths, and short, slightly dirty sounding (both sonically and lyrically) vocal samples, often repeated in various ways. Also common are 808 and 909 clap sounds, and full "rapped" verses and choruses.

Dark house

Dark-house is a type of electronic dance music. It is very similar to progressive house, and may feature a slight tinge of Detroit techno, but the beats are much slower compare to other sub-genres of [House music](#). The name "dark" comes from the lowtempo beats and the words which give the image of being somewhere not pleasant.

People are often confused as to what dark-house is, and what makes it different to progressive house. Many house connoisseurs deny the existence of this sub-genre or condemn the creating of new sub-genres in house music, and just refer to this type of music as progressive house. The reason for this may be because the dark-house

sound at its peak was rather short-lived (between 1998 and 2001) in clubs and amongst artists. However, dark-house has a very distinct sound.

Structure

Dark-house is usually trippy and minimalistic. It often features echoed trance-like claps (as opposed to progressive house snare drums), and low pitched, driving basslines. The tone is almost always melancholic and somewhat dreamy. Probably a good way of expressing the sound is as follows:

- Where Detroit techno may feature raw basses usually looped between 4 beats, dark-house usually has intricate basslines with a possible pitch change looped over 8 or more beats.

- Where progressive house is 'housey', dark-house is 'trancy'.

- Where tribal house is very percussive, dark-house is very minimalistic (although it may exhibit some features of tribal house as well).

Often, dark house consists of sophisticated sound elements and moods that can only be noticed with conscious, fully attentive listening.

Examples

Some excellent examples of dark house are the following tracks:

Tijuana - Groove Is In The Air

Jamez Presents Tatoine - Music (16b Remix)

Satoshi Tomiie & Kelly Ali - Love In Traffic (John Creamer & Stephane K Remix)

Dirty Harry - Musica

Moshic & Landa - Faza

Angel - Powerplant (Hamel & Medway Remix)

Filur - You And I (Trentemoller Free Dub)

Deep house

Deep house is a style of [house music](#). It is loosely defined by the following characteristics that distinguish it from most other forms of house music:

- relatively slow tempo (110–125 bpm);

- de-emphasized percussion, including:
 - simpler drum machine programming;
 - gentle transitions and fewer "build-ups";
 - less "thumpy" bass drum sound;
 - less pronounced hi-hats on the off-beat;
- sustained chords or other tonal elements that span multiple bars;
- increased use of reverb, delay, and filter effects;

Modern deep house artists and DJs include: Son Dexter, Larry Heard, Joaquin 'Joe' Claussell, Antonio Ocasio, 'Little Louie' Vega, King Britt, dj Yannick, Lars 'LB' Behrenroth, jojoflores, Julius 'the Mad Thinker', Osunlade, Nadirah Shakoor, Miguel Migs, Lisa Shaw, Ian Pooley, Gaelle, Latrice Barnett and more.

Popular Record Labels of the genre include: Alleviated Records, Yoruba People's Music, Sacred Rhythm Music, NEEDS, Gotsoul Recordings, MAW Records, deep4life, Restricted Access, Tribal Winds Records, Giant Step Records, King Street Sounds, Naked Music, Salted Music, & OM Records.

Deep House music is often synonymous with 'Lounge Music' and popular niche compilations such as Hotel Costes, House of OM, Café del Mar and Lost On Arrival have blurred the two genres with influences of ambient or electro-[downtempo](#) music.

During the 90s in the UK, progressive house was an evolution of deep house. It was essentially the same as deep house, but with each phrase the complexity of the melody was built up. Notable early pioneers of this genre include Slam (Positive Education) and K Chandler, along with Blake Baxter.

Electro house

Electro house (also known as **electronic house** and **dirty house**) is a subgenre of [house music](#) that rose to become one of the foremost genres of electronic dance music in 2004-6. Stylistically, it takes the 4/4 beats and moderate tempo of 'normal' house and adds harmonically rich analogue basslines, abrasive high-pitched leads and the occasional old-school piano or string riff. There is much cross-pollination with minimal techno.

Roots of electro-house

The most obvious precursor to the modern electro-house scene is the electroclash movement of the early 2000s. Hotly hyped, it was

largely a re-run of the classic early 80s electro sound, but deliberately made cruder and more raw-sounding than even the primitive records on which it was based. It gathered popularity principally with fashionistas in Europe and New York, and without any real creative potential burned out quickly, since being generally considered a failure. However, the sound - as well as some of the artists and labels, notably Crosstown Rebels and City Rockers - have made a better fist of things by switching to electrohouse. Some artists - for instance, Felix da Housecat - associated with the movement had a noticeably housier sound even at the time and have since come to be seen as highly influential.

Previously and concurrent to electroclash, tech-house was developing. Traditionally, this had utilised more traditional Detroit influences, such as sweeping strings and 909 beats, but it developed a dirtier sound as the new millennium drew on, thanks largely to a trend of [acid house](#) revival (see for instance David Duriez and the Brique Rouge label).

In 2003 some tribal house DJs such as Steve Lawler, while previously associated with the darker-hued sounds of progressive house, began to use analogue basslines, starting the so-called 'dirty tribal' sound. Concurrently, the breaks scene did much the same with the popular tech-funk style. It was also at this time that the sound proper first began to emerge, centred on Erick Morillo's Subliminal label, and certain influential productions by himself, Harry 'Choo Choo' Romero and others.

By 2005, the sound had become the dominant movement in house music, with DJs and producers from all over the spectrum finding common ground in its dancefloor sensibilities and sense of fun - John Digweed, Dave Seaman and others from the progressive house scene; Tiefschwarz and Ben Watt from deep house, Peace Division and Steve Lawler from tribal and so on.

Example productions

Erick Morillo & Harry Choo Choo Romero - Dancin (Fuzzy Hair mix)
Typical of the sound.

M.A.N.D.Y. - Jah A minimal techno-influenced cut.

Peace Division - Blacklight Sleaze

Kade - If U Want Me (don't bring me down) (menace mix) A 'dirty tribal' track.

Freestyle music

Freestyle or **Latin Freestyle**, also called **Latin Hip Hop** in its early years, is a form of electronic music that is heavily influenced by Hispanic (Cuban, Dominican, Puerto Rican, & Mexican) and African-American culture. Freestyle emerged around 1982 and hit its peak in 1987. It continues to be produced today and enjoys some degree of popularity, especially in urban Latino population centers. Another popular modern genre Florida breaks evolved from this sound.

The music first developed primarily in New York City and Miami in the mid-1980s. It eventually grew to other cities with a Hispanic population which include Chicago, Philadelphia, Union City and Los Angeles. Initially, it was a fusion of the vocal styles found in 1970s disco music with the syncopated, synthetic instrumentation of 1980s electro, as favored by fans of breakdancing. It was also influenced by sampling, as found in hip hop music. In the 1990s, the electro and hip hop influences were supplanted by [house music](#). Freestyle music based on house rather than electro is sometimes referred to as **Freestyle-House**.

Term usage

Why freestyle is actually called freestyle is subject to speculation.

Some feel the term *freestyle* may refer to the difference between the mixing techniques used by DJs spinning this form of music (at least in its pre-house incarnations) and those who were spinning disco, the only other widely played dance music that incorporated sung vocals. Disco, with its relatively predictable beat structure, could be mixed with smooth, slow, and consistent techniques, but freestyle's syncopated beat structures demanded that DJs get creative, incorporating aspects of both disco and hip hop techniques; they often had to (or had more freedom to) mix more quickly and more responsively to the individual pieces of music.

Others believe it refers to the vocal technique: singing melodic pop vocals over the kind of beats that were previously used only with rap and semi-chanted electro-funk vocal styles was a form of "freestyling"—getting creative by mixing up the styles—somewhat akin to the use of the term in reference to competitive, "freestyle rap."

Another explanation is that the dancing associated with this music allows for a great degree of freedom of expression than the other music that was prevalent at the time. Each individual dancer is "free" to create his or her own "style."

Musical heritage

Before 1982, hip hop was based on rather traditional genres, typically funk and disco tracks such as Good Times by CHIC. It was only the rapping that clearly made the distinction as to what constituted a rap track.

The music of early rap records was performed live in the studio and then mixed with the rapping, whereas live hip hop was two turntables and a microphone with DJs such as Kool DJ Herc, Afrika Bambaataa and Grandmaster Flash. Herc was a Jamaican, and in the beginning he brought the Jamaican tradition of dee jaying (toasting) and mixing to the Bronx, NY. In the end, Jamaican and African American traditions merged into the new music called hip hop.

Planet Rock

Herc first tried to make people listen to the reggae tracks from Jamaica but it didn't work. Then he started using **funk** and soul records, focusing on the instrumental breaks. The *Ultimate Breaks and Beats* series includes tracks from "Mary Mary" to "Apache" which have been sampled many times and are still used today by hip hop DJs. Of course, this music was organic rather than electronic. But hip hop DJs discovered weird sounds from Europe such as Kraftwerk's Numbers, Art of Noise's "Beatbox" and Trans Europe Express, which, although electronic, were funky and danceable. Back then, this music was called techno.

With Baker and Robie, Afrika Bambaataa mixed famous samples from Kraftwerk's Trans Europe Express and Numbers with funkier sounds inspired by Captain Sky's Super Sperm and taking melodic elements from a rock version of Ennio Morricone's The Mexican. The result: Planet Rock (1982) by Afrika Bambaataa and the Soul Sonic Force, a track that transformed hip hop music.

This new style of hip hop came to be called Electro Funk. A group of young singers named Planet Patrol recorded a sung version of Planet Rock, Play at your own risk, also produced by Baker and Robie. Electro Funk was to rule hip hop for the next few years, both in NY and LA (Egyptian Lover, World Class Wreckin Cru), and in Miami, a new kind of hip hop called Miami Bass would emerge. House music was also heavily influenced by Electro Funk. John Robie and Arthur Baker realized the potential of the new genre and went on mixing the sound with R&B Vocals: *I.O.U.* by Freeez featuring John Rocca was an instant club hit, charting high and becoming an instant classic on numerous compilations.

The music

It is a genre with rather clear features: a dance tempo with stress on beats 2 & 4; syncopation on a bassline, lead synth, or percussion, with optional stabs (provided as synthesized brass or orchestral samples); 16th beat high-hat; a chord progression which lasts 8, 16, or 32 beats and is usually in a minor key; relatively complex, upbeat melodies with singing, verses, and a chorus, with themes about love or dancing. Freestyle music in general is heavily influenced by Latin music, especially with respect to rhythms and brass/horn and keyboard parts. The Latin "clave" rhythm can be felt in many songs (such as in the defining *Clave Rocks* by Amoretto). The tempo of Freestyle music is almost always between 110 and 130 beats per minute (BPM), typically around 118 BPM. The keyboard parts are often elegant and clever, with many short melodies and counter melodies, again a strong influence from Latin music.

Early cultural effects

The new exciting sounds rejuvenated the funk, soul and hip hop club scenes. While most of the neighborhood clubs were closing their doors for good, some Manhattan clubs were suddenly thriving. Places like the Roxy, the Funhouse, Broadway 96, Gothams West, and Roseland that played this were packed. Records like "Play At Your Own Risk" by Planet Patrol, "One More Shot" by C Bank, "Numbers" by Kraftwerk, "Al-Naafiyish (The Soul)" by Hashim and "I.O.U." by Freeez became huge hits. Some producers wisely copied the sound and made songs that were more melodic. Records like "I Remember What You Like" by Jenny Burton, "Running" by soon-to-be pop stars Information Society, and "Let The Music Play" and "Give Me Tonight" by Shannon were all over New York radio. Many people list *Let the Music Play* as the first freestyle track. Indeed, *Let the Music Play* became freestyle's biggest record, still getting heavy airplay through radio and other venues. The song was produced by Chris Barbosa, a Latino from NY. Barbosa changed and refined the electro funk sound, adding Latin American rhythms and a totally syncopated drum sound. That was definitely a reason why the style came to be very popular among Latinos as well as Italian Americans. Furthermore, many DJs who played the music, such as Jellybean, Tony Torres, Raul Soto and Roman Ricardo were Hispanic. However, those on stage performing the songs were not, neither were most of the producers making the music. For example, Information Society's notable hit "Running", was written by Murat Konar, whom is of Indian descent, and produced by the band, which is of Scandinavian descent. This marks a notable merging of underground Hispanic and African-American urban

cultures, hence, the names *Latin Hip Hop* or *Latin Freestyle*. Now, the more neutral term *Freestyle* is generally preferred.

KPWR (Power 106) in Los Angeles, WQHT-FM (Hot 97) in New York, and XHRM-FM (Hot 92.5) in San Diego began playing hits by artists like TKA, Sweet Sensation, and Exposé on the same playlists as Pop superstars like Michael Jackson and Madonna. Tracks like TKA's One Way Love and Sweet Sensation's Hooked On You received new life and the success of these tracks as well as the just-released Show Me by the Cover Girls helped get them added to stations around the country. "(You Are My) All and All." by Joyce Sims became the first Freestyle record to cross over into the R&B market. It was also one of the first Freestyle records to crack the European market. Although still in its early stages, Freestyle was now getting national attention, and was fast becoming dance music for the 80s.

The Miami scene

Not only electro was very popular in Miami, also freestyle was embraced with the southern Latin capital of the US. Pretty Tony, a.k.a. Tony Butler, actually first made electro, then bass and finally freestyle. He had a one man group called Freestyle and his success would begin in 1983 with the hit single 'Fix it in the Mix' and later that year a strong showing with artist Debbie Deb singing "When I Hear Music". Joining him in early 1984 New York rapper TK Rodriguez fronted the group Fastlane and would release the single 'Young Ladies' Hip hop's first southern track. That year TK introduced Pretty Tony to Arthur Baker, Kurtis Blow and Afrika Bambaataa and he worked alongside Butler on Debbie Deb's 'Look Out Weekend'. Rodriguez' introduction of freestyle singer Trinere would become Butler's most successful artist and production.

Company B, Stevie B, Paris By Air, Linear, Will To Power, and Exposé's later hits defined Miami Freestyle. Many labels confused New York Freestyle and Miami Freestyle, thinking they had the same audience. They thought their promotional strategy would work for both genres, which resulted in skipping the all too important step of cultivating a record at the street and club level before going to radio. This often led to poor results for the New York-based Freestyle. New York Freestyle, even in its most polished forms, retained a raw edge and underground sound, using minor chords that made the tracks darker and more moody. The lyrics also tended to be about unrequited love or other more somber themes, dealing with the reality of what inner city teens were experiencing emotionally.

Miami records on the other hand, tended to be more optimistic,

using major chords similar to those used in early disco giving them a more upbeat sound. This is probably why the Miami records fared better at mainstream Pop radio than New York Freestyle. Some Miami artists like Stevie B, after doing their first shows in the New York market, saw the difference and began using the Miami sound combined with New York Freestyle, often with successful results.

Freestyle as a pop-crossover genre

By 1989, [Freestyle](#) was at its peak as an underground genre. Around this time, Lisa Lisa and Cult Jam, one of the first Latino freestyle acts to get behind the microphone, began to make it big on the freestyle scene. Their records were produced by Full Force, who also made UTFO's music and even once worked together with James Brown. The music of Lisa Lisa and Cult Jam was less electro and more pop, and that was also probably the reason why groups such as Lisa Lisa and Cult Jam, TKA, Sweet Sensation and especially the Cover Girls were able to crossover into the pop market at the end of the 1980s.

Soon thereafter, however, freestyle was seemingly swallowed up by the mainstream pop industry: MC Hammer, Paula Abdul, Bobby Brown, New Kids On The Block and Milli Vanilli had definite freestyle influences, with their hip hop beats and electro samples, but were undoubtedly a new pop-mainstream form of the underground dance music of the 1980s, repackaged with catchier tunes, slicker production and MTV-friendly videos. Along with this pop appropriation of the genre and the success of these artists, not only on crossover stations but R&B stations as well, freestyle ceased to be as important as an underground genre, giving way to newer genres, such as Gangsta rap and new forms of [Dance music](#) coming from Europe and Detroit, such as [House](#), Trance and Rave, which seemed younger, fresher and newer than their freestyle influences.

The Freestyle Comeback

Freestyle, staying largely an underground genre with still a sizeable following in New York, has seen a recognizable comeback in the cities the music once dominated. In Miami, a Latin radio station shoved aside their Reggaeton music blocks to make room for Freestyle playlists. A recent Madison Square Garden concert showcasing Freestyle's greatest performers went very well-received, and new Freestyle being released appears to be well-taken by longtime

Freestyle enthusiasts and newcomers alike.

Selected freestyle hits

1980s

1990s

Aisha Bhat

C-Ban Angel Won't Release Meg You

Angelique - I Can't Live With You & Me No Puedo Vivir Sin Ti

Bernard Comp Why Bid Fascinated On Me

Com WK MLSE Free Tonight

Boffyer Gives Men No Reason

Cyhalothrin-Methidathion

De Collage I 'When Love Is My Music'

Exercice 2

Fascination ~~Can't Do You~~ "It's Time"

Clear Teach. Cherish

Free Cystitis Diet How To Stop The Pain

Hanson and Davis-Hansen For Your Love

Geofencing So It's Always in Your

Jocelyn Enriquez If You Haven't Met Me, Now About You

Joyce Sim's John (You Are Real) Love And All

Lil' Suzy Take The Mexican Arms

Link Santiago Freitas Goddard

Judy Toomey - Noel's Baby Cry

Lisette Melendez - A Day In My Life (Without You)

Lisa Lisa & Nicki Bana--Can You Feel The Beat

Name: Msouhe Set You Oneht

Name: Arts Pl Basic Dan Posse

Rhine-NeWholdDianGontGove

Nocera Superiore in Adsummertime

Rockwell College Silent Meeting We Try

Nolan Thomas YoBeislee Brother

Spanish: **Pa Fama "Paetsureo No Sé Heart"**

Plan Patrol -- "I'm At After One" Risk

Pretty Poison ~~TKC~~ ~~Match~~ ~~Movie~~ (I'm Falling)

Stavoren BoRoine-BleFrAod

Shannon Let The Music Play

Stevie B - Dreaming Of Love

Sweet Sensation - Hooked on You

Trinere - How can we be wrong

Timex Social Club - Rumors

Tina B - Honey To A Bee

TKA - Scars of Love

French house

French House is a late 1990s form of [house music](#), greatly influenced by 1970s and 1980s [disco](#) and [funk](#), as well as the productions of Thomas Bangalter. The music can be noted by the infamous "filter effect" (e.g. Daft Punk). French house may have vocal samples. French House is also known as "filter house" or "tekfunk".

Examples:

Stardust - Dance Musics Better With You

Onira - Tight Leather

Thomas Bangalter & DJ Falcon - So Much Love To Give

Benjamin Diamond - Little Scare

Bel Amour - Bel Amour

Other French house artists: Demon, School, Jean Jaques Smoothie

Gabber music

Gabber, **gabba** (pronounced *gahba* or *gahbuhr* in Dutch), or **hardcore**, is a subgenre of electronic music that is a subgenre of hardcore techno. The style was born in the Dutch city of Rotterdam in the early 1990s. The essence of the gabber sound is a distorted kick sound, overdriven to the point where it becomes a square wave and makes a recognizably melodic tone. Gabber tracks typically also include samples and synthesised melodies with the typical tempo ranging from 160 to 220 bpm.

Origins

The term 'gabber'

The term traces its roots back to the Hebrew word for 'mate' or 'friend'. Apocryphally, one of these gabbers wanted to enter the Roxy in Amsterdam, where the bouncer said, "No, gabber, you can't come in here." Source of the Dutch term for the genre, "gabberhouse", was DJ "Hardy" Ardy Beesemer.

The origins of the gabber sound

In general the track *We Have Arrived* (1990) by Mescalinum United is considered to be the first gabber track. The first Dutch gabber track is *Rotterdam Termination Source's Poing* (1992). The record shop *Midtown* in the *Nieuwe Binnenweg* of Rotterdam is one of the shrines of Gabber music. Fans dressed in Australian and Cavello tracksuits, Nike Air Max sport shoes, bomber jackets, and the majority of them would have shaven heads. The bald gabbers did not see male gabber fans with a head of hair as real gabbers and referred to them as "swabbers", comparing their head of hair to a mop. Female fans often shaved the sides and back of their head and wore their hair in a pony tail. Later, in 1999 and beyond, their clothing style more and more changed and brands like Fred Perry, Lonsdale and Ben Sherman were added to their outfits.

The style began in the late 1980s, but some claim that it was diluted by happy hardcore and, for hardcore fans, by commercialisation which resulted in a younger crowd being attracted to the scene. The commercial organisation ID&T helped a lot in making the music popular by organising parties and selling merchandise. After the airing of what were felt by many hardcore fans as humiliating video clips, notably *Hakke en Zage* (1996) by Gabber Piet, some gabbers felt they were being made fun of. The name gabber is somewhat less used these days to describe this music style. Many would now prefer to call the style 'hardcore'. After surviving underground for a number of years, in 2002 the style has become more popular again in the Netherlands.

Nu style gabber

There was a somewhat divisive split in the hardcore scene starting in the late 1990s. Some producers started embracing a slower style characterized by a deeper, harder bass drum that typically had a longer envelope than was possible in the traditional, faster style. This newer sound was referred to as "New Style" (or "Nu Style") and "New Skool" and as the tempo got slower and slower it began to become similar to hard house. Many hardcore enthusiasts hated hard house and the club scene it typifies, and frequently DJs would be booed by one group of fans and cheered for by another at the same party, depending on the tempo and style of music they were playing. This is similar to the rivalry and mutual dislike that surfaced earlier between fans of "regular" hardcore and happy hardcore. Eventually the two styles met in the middle, and most gabber today is produced in a bpm range of 160-170. This is typically a little bit slower than the Rotterdam style of the mid-90's and somewhat faster than the slowest Newstyle tracks that emerged.

Style

Gabber is characterised by its bassdrum sound. Essentially, it comes from taking a normal synthesized bassdrum and overdriving it heavily. The approximately sinusoidal sample starts to clip into a squarewave with a falling pitch. This results in a number of effects: the frequency spectrum spreads out, thus achieving a louder, more aggressive sound. It also changes the amplitude envelope of the sound by increasing the sustain. Due to the distortion, the drum also develops a melodic tone. It is not uncommon for the bassdrum pattern to change pitch throughout the song to follow the bassline.

The second frequently used component of gabber tracks is the "hoover", a patch of the Roland Alpha Juno synthesizer. A "hoover" is typically a distorted, grainy, sweeping sound which, when played on a low key, can create a dark and brooding bassline. Alternatively, when played at higher pitches, the hoover becomes an aggressive, shrieking lead. Faster gabba tracks often apply extremely fast hoover-patterns - gapping (changing the volume rapidly between the maximum and silence) is often used. Common elements also include guitar riffing (often done live at gabber parties) and MCing (more often than not also distorted).

Lyrics and themes of gabber usually deal with self-indulgence, sex, violence and anti-establishment. However, it must be noted that gabber songs usually carry a hint of irony in themselves - although some songs are meant to be taken seriously, this is by no means a trend.

The aforementioned two subgenres of gabba differ in essentially one thing: the tempo.

- **Oldskool gabba**, staying true to its mentality, defines "hardness" in speed: tracks rarely go under 160 BPM, and bassdrum rolls often go up to a speed where the beats themselves are hardly distinguishable from each other.
- **Nuskool gabba**, however, slows the speed down to 150 BPM, but extends the length of the bassdrum so the bass-frequency resonance keeps on longer. (In this aspect, "nugabba" obviously cannot be considered less powerful than its precursor, although slower hardcore is often less energetic.) A typical style in the subgenre is what fans apostrophe as *shuffle gabba* or *triplet gabba*, a style best made known by Rotterdam Terror Corps: the beats are divided into triplets and all hoover notes are played in a short, staccato-like fashion, giving the song a march-like feel.

Subdivisions

The gabba genre has a number of different styles related to it, including speedcore, terrorcore, hardcore, breakcore, [darkcore](#), frenchcore, hardstyle, jumpstyle, bouncy techno, nu style gabba, extratone and noizecore.

Misconceptions

It is a misconception that all gabber is simple and loud music. The style later became (somewhat limited by the fans' taste) a creative style, in which complex rhythmic and melodic combinations are very common. In much of gabber, melodies and drums are overlayed with a number of filter effects, which adds richness to the music. Gabber has grown into a serious style of music where producers are encouraged to experiment.

Because of the extreme tempo of the music, and the shaven heads and clothing preference being associated with skinheads or neo-nazis, some generalize that gabber fans are all members or supporters of neo-rightist or neo-Nazi groups. For example, in the early 1990s, gabber gained a following in the very small neo-fascist rave scene in the American Midwest and in Germany.^[1] Yet most gabber fans are opposed to racism, fascism, and sexism.

The gabber scene is often associated with the use of speed, ecstasy, ketamine and other drugs. This, of course, is also just generalization - while it is true that many drug-user gabber fans exist, it is no way required.

While this music style is very distinct, some sampling from the UK rave music scene is apparent. Gabber events follow the same DJ and MC format, and many of the same philosophies of unity.

Notable artists

3 Steps Ahead
Angerfist
Art of Fighters
Bass-D & King Matthew
Catscan
DJ Buzz Fuzz
Danger Trance Incorporated
The Darkraver

Delta 9
DJ Gizmo
DJ Dano
DJ Neophyte
DJ Promo
DJ Ruffneck
DJ The Blade
Drokz
DTI Terror Department
Ebola (wrong music)
Endymion
Evil Activities
Hammerdamage
The Headbanger a.k.a. DJ Waxweazle
Hellfish
Korsakoff
Lenny Dee
Masters of Ceremony
Meagashira
Neophyte
Nosferatu
Omar Santana
Ophidian
Outblast
DJ Paul
Rotterdam Terror Corps
Scotch Egg
Scott Brown
Shitmat
Stunned Guys
Teranoid
The Gnat & Mad_Line
The Prophet
Tommyknocker

Notes

1. ^ Silcott, Mireille. *Rave America: New School Dance Scapes*. (Toronto: ECW Press, 1999), 114-117.

Underground gabber

Underground gabber or **real gabber** refers to non-commercial **gabber** music created mostly for artistic expression and not for monetary purposes. Some underground **DJs**, after some years off of the non-commercial stage, did find a way to make money through their music and even began to change the music style to rave, trance music, hip hop music or happy hardcore. This was partly the product of discovering new musical skills and also because of different music influences. This situation caused some underground gabber fans to name their music **real gabber** instead of **gabber**.

Garage

Garage is any of several different varieties of modern electronic dance music generally connected to **house** or **disco**. Usage is different in the US and UK.

The term was first used in the US to describe records in the late 70s and early 80s that formed the eclectic playlist of the "Paradise Garage" nightclub in New York City. Over time, the term in the US came to mainly describe the more soulful, gospel-inspired styles of disco and house music first made popular by Tony Humphries at club Zanzibar in Newark, NJ.

The evolution of house music in the UK in the late 1990s led to the term being applied to a new form of music also known as speed garage or *UK Garage*. This style is now frequently combined with other forms of music like hip hop, rap and R&B, all broadly filed under the description urban music. The correct pronunciation of UK Garage is "GARR-idge" (rather than the American pronunciation "grr-AHGE"), as this is the most common pronunciation of the word in the British Isles.

Artists like Shanks & Bigfoot and The Artful Dodger have made Garage music mainstream in the UK, whilst Dizzee Rascal's arrival raised the profile of Grime, an offshoot of Garage. However on the East London underground scene Garage is distinctly different, it has a much more raw sound, placing a greater emphasis on electronic beats and rhythms.

"Garage" is one of the most mangled terms in dance music. The term derives from the Paradise Garage itself, but it has meant so many different things to so many different people that unless you're talking about a specific time and place, it is virtually meaningless. Part of the reason for this confusion (aside from various journalistic misunderstandings and industry misappropriations) is that the range of music played at the Garage was so broad. The music we now call 'garage' has evolved from only a small part of the club's wildly eclectic

soundtrack." -- Frank Broughton/Bill Brewster in Last Night A DJ Saved My Life

UK Garage

2step

2Step (also known as **2 step**, **two step** or **2 step garage**) is a typically British style of modern [dance music](#), and one of the two major sub-genres of UK Garage (although UK Garage is sometimes imprecisely used as a synonym for 2Step), together with its brother 4x4 Garage.

History

The roots of 2Step are embedded in (US) **garage**, a form of [house music](#) named after the legendary New York club Paradise Garage, where some DJs (e.g. Larry Levan) started playing this style of dance music during the 1980s.

In the UK, where jungle and techno were strong at the time, Garage was played in the second room at Jungle parties (as counterpart to chill-out rooms at techno parties). As Jungle tracks are usually much faster compared to (US) Garage, DJs in the UK started to speed up Garage tracks to make them more suitable for the jungle audience in the UK. The media started to call this fast-played garage music "Speed Garage", 2Step's predecessor. DJs usually played dub versions (arrangements without vocals) of Garage tracks, which do not sound odd when played faster. The absence of vocals left a lot of empty space for MCs, who started rhyiming to the records. Since then MCs became one of the vital aspects of Speed and UK Garage parties and records. Early promoters of Speed Garage included the Dreem Team and Tuff Jam and many pirate radio stations like Magic FM, Deja Vu, Erotic FM or Kiss FM. The Speed Garage scene was also called the "Sunday Scene". The reason behind this was that it was difficult to hire a club at that time for a party playing any other sound than the predominant Jungle or Hardcore. So the only available night for Speed Garage was Sunday night. Popular party labels who focused on this kind of music were Deja Vu, Spread Love and Twice as Nice.

Speed garage already incorporated many aspects of today's UK Garage (and 2Step) sound like sub-bass lines, ragga vocals, spin backs and reversed drums. What changed over time, until the so called 2Step sound emerged, was the addition of further [funky](#) elements like RnB

vocals, more shuffled beats and a different drum pattern. The most radical change from Speed Garage to 2Step was the removal of the 2nd and 4th bass kick from each bar (see "Characteristics" for more details). So you could say that 2Step actually has taken the speed out of Speed Garage. This energy-deficit is compensated by syncoping bass lines and the percussive use of other instruments like pads, strings and pizzicatos.

While there were many key players involved in making UK Garage the most hyped dance music genre around the turn of the century, some of them really stand out. Among those Todd Edwards, who is sometimes cited as the most influential person on the whole UK Garage scene. The producer from New Jersey, who never actually made any 2Step track, changed the whole way of working with vocals. Instead of having full verses and choruses, he picked out vocal phrases and played them like an instrument. This became possible through the use of sampling technology. Edwards' way of chopping vocals and using them in a very unusual manner was adopted by many UK Garage producers and is still a very characteristic element of the whole UK Garage vibe.

The UK's "answer" to Todd Edwards was MJ Cole, a classically trained oboe and piano player, who became very successful with his own songs "Sincere" and "Crazy Love". Even more successful became the producer duo The Artful Dodger, aka Pete Dinklage and Mark Hill, who (together with Craig David) were very successful with the track "*Re-rewind*", which became an anthem for the whole 2Step scene.

Recent developments are showing an evolution into two main directions: firstly, 2Step is moving away from its glamorous appeal into a darker direction called *Grime*. This sound is much harder and rougher than its predecessor. This is one of the reasons why 2Step is being pushed back underground again, as more and more people turn away from the "negative" sound. Secondly, you see *4x4 Garage* gaining popularity, which is a convergence towards UK Garage's mother House music. This sound abandons the classical 2Step patterns used for UK Garage, as it employs the old "4 to the floor" drum pattern (see "Characteristics") as it is used in many forms of electronic music.

Characteristics

2Step is a melting pot of ideas incorporating elements from a wide field of different styles (mainly house, jungle, rhythm and blues and Hip Hop) and has produced a large spectrum of different sounding songs/tracks over the last few years. What holds all 2Step productions together is the basic logic of the drum patterns, which also denominated the name of this style of electronic dance music.

Bass kick and snare drum

Different from other styles of electronic dance music (e.g. most forms of house and techno), 2Step does not use a so called "4 to the floor" bass drum, which hits strictly on every beat of a bar (usually those types of music have 4/4 bars and therefore you will have 4 bass kicks per bar, which explains the name of this bass drum pattern). 2Step differs from this scheme as its bass kicks basically skip the 2nd and the 4th beat of each bar. Additionally, besides the first bass kick (which usually rests on the first beat), the other kicks are also moved away from the main beats of the bar and create a busy and skippy feeling. What holds the pattern together is a powerful snare drum on the 2nd and the 4th beat. There may be additional snare drums to add further groove and drive to the pattern, but you will always have a snare drum which emphasizes the 2nd and 4th beat of any bar.

Other drum sounds

Alongside the basic kick and snare, the drum kit used for 2step consists of closed and open hi-hats which give the pattern the needed drive to create a busy groove. Furthermore you will find additional snare drums, and other kinds of percussion, which will vary from song to song. The sound of the drum elements is often slightly distorted, as most of them are "second-hand", which means, that they are manipulated by various kind of sound-modifying techniques and are difficult to classify.

Bass

As 2step was heavily influenced by Jungle, the bass lines play a strong role for the 2step sound. Often you have very dominant sub-bass lines, which generate heavy pressure if heard in the club or on a sound system which is able to play low frequencies. Sometimes these bass lines are doubled with an organ. Mostly you will find bass melodies of two bars length, which are interacting with the drum pattern.

Heavy shuffle

All 2Step tracks are heavily shuffled, which gives the tracks a swing feeling. This means that you move away from a metronomic and strict to a more natural sounding drum pattern, which creates a very busy and nervous feeling. This swing beat is quickly applied to

the whole track, as the "quantisation function" of modern music production programs (e.g. Cubase or Logic) allows the application of a shuffle feeling with the push of a button.

Tune

Basically you will find two different kinds of tunes among 2step tracks. Firstly, you will find tracks that are very upbeat and create a positive vibe. Mostly these tracks contain full vocal arrangements and are very bright and crisp sounding. Many R'n'B bootlegs and remixes go into this direction. Secondly, there are tracks that have a more bass oriented composition. There the main focus is on a heavy bass line that is already meant to be the hook of the track. Sometimes there exist many different versions of the same track to cover both aspects of 2step music and it's the listener's (or the DJ's) choice which track he prefers.

DJs

The first commercial Garage (UKG) album was "Pure Garage" produced and mixed by the now legendary DJ EZ. There are now half a dozen Pure Garage albums available, and you can still hear DJ EZ on Kiss 100, 10pm –12pm on Friday nights.

MCs

As described in the history part, you will find tons of 2step records with MCs rhyming to the music. This is very characteristic for 2step tracks. Often you will find separate versions of the same tune, one with the MC's rhymes and one without it. The reason for this is that at 2step parties you mostly have live MCs rhyming to the music and DJs will therefore play versions without the recorded MCs to leave enough space for the live MC's voice.

Notable tracks

The Artful Dodger feat. Craig David - "Re-Rewind"
MJ Cole - "Sincere"
Monsta Boy - "I'm Sorry"
N'n'G - "Liferide"
So Solid Crew - "21 Seconds"
Sisqó - "Thong Song" (The Artful Dodger Remix)
Sunship - "Try Me Out (Let Me Lick It)"

Underdog Project - "Summer Jam"
Wideboys - "Sambucca"
N'n'G - "Right Before My Eyes"
Shola Ama - "Imagine (Club Asylum Remix)"
Sweet Female Attitude - "Flowers"
Amar - "Sometimes It Snows In April"

4x4 Garage

4x4 Garage is a variety of UK garage with a 4/4 time signature and drums consisting of a bass drum on each beat in the bar, similar in style to [house music](#).

4x4 garage was the most common form of garage before 2 step garage became more popular. Since the "death" of garage in the mainstream and the increased popularity of grime, 4x4 has once again become the favoured drum pattern for producers of UK garage.

The terms "4x4", "Speed Garage" and "Bassline House" have become interchangeable in today's 4/4 garage scene, although speed garage is often used to falsely identify 2 step or UK garage. Bassline House and 4x4 Beats will sound the same to most people, unless they listen to it often, in which case it is easy to distinguish these two different styles.

Since the turn of the new millennium, this brand of garage has re-emerged as a firm favourite with UK clubbers, resulting in the return of the term "raving" among clubbers. A number of new producers, DJ's and nightclubs have also emerged of the back of its success, including DJ Joe Hunt, Danny Bond, Naughty Nick, and big ang. Many major clubs such as Air, Moonlounge and Radius have hosted speed garage nights and promotions, while the longstanding champion of the 4x4 garage sound Niche Nightclub from sheffield has now sadly shutdown, it was the original home of Speed Garage.

Notable Artists

DJ EZ
Todd Edwards
MJ Cole
Matt "Jam" Lamont
Karl "Tuff Enuff" Brown
Delinquent
Artifact
Qualifide
Big Ang
Danny Bond

DJ Booda
DJ Veteran
D-Tox
Danny Wynn
Joe Hunt
Davey boy
Kid Dynamite

Dubstep

Dubstep is the name given to the largely South London-based dark garage sound that originally came out of productions by El-B (as part of both Groove Chronicles and the Ghost camp), Zed Bias (aka Phuturistix, Maddslinky and more) and Steve Gurley in 1999-2000. Like another garage hybrid, grime, it uses dark sounds, but differs from grime as it's largely instrumental. It also predates the evolution of grime by several years.

Origins and Early Dubstep

The term 'dubstep' was coined by Ammunition Promotions and first used on an XLR8R magazine cover that featured Horsepower Productions. It gained full acceptance with the Dubstep Allstars Vol 1 CD (Tempa) mixed by DJ Hatcha.

The key touch points of the early dubstep sound were Croydon's now defunct Big Apple shop and rejuvenated Big Apple records that pushed the sound. Producers and DJs in the Croydon area included El-B and Jay Da Flex from Ghost, Hatcha, Menta/Artwork, Skream and Benga from Big Apple records, and Horsepower. Zed Bias also contributed a great deal of productions to the early sound. Steve Gurley (ex of Foul Play) had also experimented with darker 2step.

Horsepower released records on the Tempa label, alongside Big Apple one of the first distinctly dubstep labels. Tempa was run by Ammunition Promotions, the other key touch point for the early development of dubstep. Since 2001, Ammunition have been responsible for a raft of labels like Tempa, Soulja, Road, Vehicle, Shelflife, Texture, Stealth People, Bingo and more - though to date only Soulja, Bingo, Road and Tempa remain active.

Forward

Ammunition also run club Forward>>, originally held at the Velvet Rooms in London's Soho and now running twice a month out of Plastic People in Shoreditch, east London. This club was critical in the development of dubstep, providing the first venue devoted to the sound and an environment in which producers could premier new music. Forward>> also run a radio show on key east London pirate station Rinse FM, hosted by producer/DJ Kode 9, owner of the pioneering Hyperdub label.

Also part of Forward>> from the start were other strains of garage hybrids. One style of early grime, then called '8bar', was played here by DJs like Slimzee (then of Pay As U Go, now part of Rinse FM). These flavours allowed producers like Croydon's Plasticman and Manchester's Mark One to come through with their own takes on the grime sound. The summer of 2005 has seen Forward>> bring grime DJs to the fore of the line up with Roll Deep, Jammer, Geeneus, Newham Generals performing with their respective MCs.

Forward>> also attracted the attention of Rinse FM DJs, who around 2003 opened up their schedule to dubstep DJs during a time where the traditional garage scene had turned their back on the sound. Rinse FM became a vital lifeline for the sound, strengthening the connection between dubstep and its urban London surroundings, while also allowing the scene to incubate new ideas.

Dubstep Today

Throughout 2003 on Rinse FM and through his sets at Forward>>, DJ Hatcha began pioneering a new direction for dubstep, one that was to finally establish the scene as a distinct and new sound. Playing sets cut to 10" one-off reggae-style dubplates, he drew exclusively from a rich pool of new South London producers - first Benga and Skream, then also Digital Mystikz and Loefah - to pioneer a dark, clipped and minimal new direction in dubstep. The addition of Digital Mystikz to Hatcha sets brought with them an expanded palate of sounds and influences, most prominently reggae and dub, but also strange mystical melodies.

The south London collective Digital Mystikz (Mala and Coki) and Loefah soon came into their own, bringing sound system thinking, dub values, and appreciation of jungle bass weight to the dubstep scene - and with it a new lease on life. After 12"s on Big Apple, they began their own DMZ label, which has released seven 12"s to date. They also began their night DMZ, held every two months in Brixton, a part of London steeped in reggae history. Showcasing the best in new dubstep talent (such as Skream, N-Type, Scuba, Kode 9, D1, Random Trio,

Chef, Joe Nice, Pinch, DJ Youngsta, Distinction, Vex'd and Blackdown) and backed by a massive, sub-bass boosted sound system, the night is currently the benchmark dubstep night worldwide. Only Subloaded, Bristol's dubstep night promoted by DJ Pinch and the Context crew, can compare to DMZ's sound system in weight.

Another key turning point for the scene were the two misnamed 'Grime' compilations put together by Rephlex (assisted by Ammunition). Featuring Plasticman, Mark One and Slaughter Mob on the first volume, and Kode 9, Loefah and Digital Mystikz on the second, it introduced the different flavours to the global [electronica](#) audience, the repercussions of which can be seen in current productions and club nights.

2006 saw a massive expansion of interest in the sound. Building on the success of Skream's 2005 grimey anthem 'Midnight Request Line,' the hype around the DMZ night and support from online forums and bloggers, the scene exploded after Radio 1 DJ Mary Anne Hobbs gathered the cream of the scene together for one show, entitled 'Dubstep Warz.' The effect was to create a massive new audience for the scene, both in the UK and worldwide, after years of underground hard graft.

Breakstep

There is a breakbeat influenced side of garage - originally called breakbeat garage, now more often referred to as 'breakstep.' This sound is not to be confused with dubstep itself, although there is some cross-over between artists.

Breakstep evolved from the 2 step garage sound. Moving away from the more soulful elements of garage, it incorporated downtempo drum & bass style basslines, trading the shuffle of 2 step for a more straight forward breakbeat drum pattern. The breakthrough for this style came in 1999 from DJ Deekline's 'I Don't Smoke' selling 15,000 units on Rat Records until eventually being licenced to EastWest in 2000 and climbing the top 40 UK chart to no.11. Following this came DJ Zinc's '138 Trek,' an experiment with drum & bass production at garage tempo (138 bpm). This instigated a dialog between breaks and garage producers, with Forward > > playing host to Zed Bias and Oris Jay (aka Darqwan). They were mirrored in breaks by producers like DJ Quest, Osmosis and Ed209. Current descendents of these artists include Toasty Boy, Mark One, Search & Destroy, Quiet Storm, DJ Distance, Reza, Slaughter Mob, Blackmass Plastics, Warlock and the Hotflush Recordings camp.

Hard house

Hard house is a style of electronic music that evolved from mixing techno and [house](#) music in the 1990s. Hard house is typified by a set formula of up-tempo compressed kick drums, signature [acid house](#) style basslines and the use of 'hoover' type sounds.

Generally hard house is part of a wider group of styles called [hard dance](#) and has little in common with the modern techno or house scenes. The music is often liked by younger clubbers because of its easy accessibility, mainstream attitude and suitability for dancing to while on Ecstasy.

Record labels

Tidy Trax
Nukleuz
Cajual
Strictly High
Dust Traxx Records

Hip house

Hip house, also known as *house rap*, is a mixture of [house music](#) and hip hop which arose during the 1980s in New York and Chicago. However, the first hip house track was "Rok Da House" by the UK producers 'The Beatmasters' and featured British female rappers 'The Cookie Crew'. Later came "I'll House You" by the Jungle Brothers - although this is not indicated on the album, the track is generally seen as a collaboration between NY house producer Todd Terry and the Jungle Brothers (an Afrocentric rap group from New York). Shortly after "I'll House You", artists in Chicago, the home of house music, started producing their own hip house tracks. Though hip house never achieved massive popularity, a few hits arose when fused with Belgian New beat and Italo House (such as by Technotronic, a Belgian group) in the later part of the decade and the early 1990s.

List of artists

2 In A Room
AB Logic

B.G. The Prince of Rap
Doug Lazy
Fast Eddie
Kickin' Kenny V
Kool Rock Steady
La Bouche
Mr. Lee
Outhere Brothers
Snap!
Stereo MCs
Technotronic
Tony Scott
Tyree
White Knight
Ya Kid K
2 Young Brothers

Kwaito

Kwaito is a music genre that emerged in Johannesburg, South Africa in the early 1990s. It is based on [house music](#) beats, but typically at a slower tempo and containing melodic and percussive African samples which are looped, deep basslines and often vocals, generally male, shouted or chanted rather than sung or rapped. The name Kwaito is derived from the Afrikaans slang word *Kwaai*, meaning "cool" or "mean".

Kwaito's lyrics are usually in indigenous South African languages or in English, although several languages can be found in the same song. More recently, Kwaito artists like Zola have rapped their lyrics in a hip-hop style, while others such as BOP and Oskido have sped up their beats and toned down the male chants to create a softer form of Kwaito or African house. Other prominent kwaito artists include Arthur, Zola, Mandoza and Mzekezeke.

History

House music arrived in Cape Town in the early 1990s at raves like the World Peace Party and in clubs like Eden, Uforia and DV8. This spread northward where, in the mid 1990s, Chicago house was becoming a popular genre in Johannesburg clubs, and local artists fused its sound with that of South African music. Arthur Mafokate, Makhjendlasi (Arthur's brother), Oskido and Mdu Masilela were the

first artists to produce a huge Kwaito hit and popularise it in and outside the black townships with his track Kaffir. However, it is only after 2001 that Kwaito artists and music have found their way to Europe and the United States.

As Kwaito became increasingly mainstream in South Africa, collaborations, such as that between South African R&B artists Danny K and Mandoza, have become more common. Kwaito hits often attract a bit of media attention, as Arthur's August 2005 release "Sika Lekhekhe" (a Zulu phrase literally meaning "Cut the cake" and figuratively "Have sex with me") did. The song was banned by a SABC radio station and Arthur had to reshoot the video after several complaints from viewers offended by its sexually suggestive content. Similarly, kwaito band Boom Shaka was widely criticised by the political establishment for its rendition of the national anthem to a kwaito beat.

The kwaito industry is growing fast and there is more competition between the kwaito stars, old and new. Popular artists include Zola, Mandoza, Mzekezeke, Brown Dash, Mahoota, Spikir, Mzambiya, Chippa, Msawawa, Mshoza, Thembi Seite, Thandiswa Mazwayi, Unathi and the late African pop and kwaito star Branda Fassie.

TS, Ghetto Ruff, Kalawa Jazz Me and Bulldogs are the main recording companies that have discovered kwaito musicians. Jam Alley is a South African talent show that has been a venue for many young kwaito artists like Mandoza, Mzambiya, Zola as well as other pop stars. Some kwaito artists have even transcended a musical career. Zola, for instance, now hosts a talk show called "Zola 7" on SABC1.

For now, kwaito's appeal remains largely a South African phenomenon and it has not yet generated the kind of interest that other South African musicians have created for the country's music in the rest of the world.

Latin house

Latin house is an electronic dance music subgenre that mixes together [house](#) and Latin American music, such as that of Brazilian, Cuban and Colombian origin.

Origins

In the second half of the eighties, some the pioneers of house music of Latin-American descent gave birth to this genre by releasing house records in Spanish. Early examples include "Amor

puertorriqueño" by Raz on DJ International and "Break 4 Love" by Raze is another excellent record (not be mistaken with the former in spite of the similar name). However, the undisputed queen without a crown back then was the American-Puerto Rican singer Liz Torres, who released Spanish versions of her songs "Can't Get Enough", "Mama's Boy" and "Payback Is A Bitch".

In the late eighties and early nineties other records are released. Some examples? DFC's "Sueño latino" by Sueño Latino (produced by Andrea Gemolotto) and "Hazme soñar" by Morenas. Mr. Marvin remixes "Love Me Or Leave Me" by Armante. Besides, other productions like Johanna's "El Freak" and Sandee's "Notice Me" become international hits.

1990s

In the nineties a new generation of producers and labels breaks into the market. Nervous Records releases "Quiero Saber" by the Latin Kings, produced by the Masters at Work. Other interesting records on this label are "Utopia" by Shades of Sound, "Everything's All Right" by Arts of Rhythm and "Philly The Blunt" by Trinidad. Strictly Rhythm employs producer Armand van Helden, who releases a great EP "Pirates of The Caribbean Vol. III". Also, on the same label DJ Dero's "Sube", The Tribe's "Go-san-do", R.A.W.'s "Asuca" produced by Erick Morillo, Rare Arts' "Boricua Posse", Escandalo's "Mas Buena" and Fiasco's "Las Mujeres" produced by Norty Cotto, Latin Kaos' "El Bandolero" and last but not least "Muevete Mama" and "Sugar Cane" by Afro-Cube.

During the same period (1991 -1992) Chicago-native Pizarro produces great tunes like "The Five Tones", "New Perspective EP", "Plastica", "Caliente" and "Perdoname". Other producers like Ralphie Rosario and the Masters at Work do not forget their roots and now and then create unforgettable Latin house classics, for instance Ralphie's production "Da-Me-Lo" and his remix of Albita's "No se parece a nada" as well as "Sul Chu Cha" by Rosabel, while Louie Vega and Kenny Gonzales remix "Sume Sigh Say" by House of Gypsies.

In the meantime hybrid experiments are put on the market by the likes of New York's Proyecto Uno, who combine house and merengue in their LPs " Todo el mundo" and "In Da House". Their female counterpart is Lisa M from Puerto Rico, a hot tempered woman who can be heard on the "No lo derrumbes" and "Flavor of the Latin" albums. Besides, another merengue-house record worth of mention is "Así mamacita" by Henry Rivera on Los Angeles Aqua Boogie. Duo Sandy & Papo releases two great LPs "Sandy & Papo" and "Otra Vez".

During the mid-nineties Cutting breaks into the Latin house scene and becomes the most representative label of this genre and Cutting's DJ Norty Cotto becomes the most representative producer of Latin house. Among the various hits are 2 In A Room's "Las Mujeres", "Carnival" and "Dar la vuelta", Fun City's "Padentro" and "Baila", Sancocho's "Tumba la Casa", "Alcen las manos" and "Que siga el party" (LP) and Los Compadres' "La Rumba". The Wepaman is often featured on these productions and his unforgettable voice invites you to party. Norty Cotto's mixed compilations become classics. Last but not least, we must not forget Fulanito and their LP "El hombre mas famoso de la tierra", a good combination of house and Latin-American rhythms.

Latin house DJ's and producers

- Cae Davis | Addys D'Mercedes (Spain | Germany | Cuba)
- Cubanito aka Alex Carmenates (USA)
- El Latino Man (Italy)
- Hot Hands (Switzerland / Italy)
- Pedro del Moral (Spain)
- Grant Nelson (UK)
- David Ferrero (Spain)
- Martin Morales (UK)
- Carlos le calamar (France)
- DJ Chus (Spain)
- Chip-Chop Gonzales (NY)
- Davidson Ospina (NY)
- Richie Santana (NY)
- Mike Cruz (NY)
- Andres Mijangos (Tijuana, Mexico)
- Pablo Flores (Puerto Rico/Miami)
- Carlos Sargeant (Miami)
- Baron Lopez (NYC)
- DJ Lucho (NYC)
- Byron Brizuela (Los Angeles)
- DJ Prieto (Chicago)
- Gil Rodriguez (Miami)
- DJ Sugar (Puerto Rico)
- DJ Leony (Orlando)
- Ivan Robles (Puerto Rico)
- DJ Rubin (Los Angeles)
- DJ Pollo (Mexico D.F.)
- DJ Piolo (Monterey)
- Luis Montes De Aca (Mexico D. F.)

- DJ Bogard (Acapulco)
- DJ Dero (Buenos Aires)
- DJ Grego (Rio De Janeiro/Miami)
- Costantino "Mixmaster" Padovano (USA/Italy)
- Mangoes Reef

Not exclusively Latin house, but also playing a producing Latin house:

- Ralphie Rosario (USA)
- George Morel (USA)
- Erick Morillo (USA)
- Louie Vega (USA)
- Kenny McCormick (USA)
- Armand van Helden (USA)
- Roger Sanchez (USA)
- Ian Pooley (Ger)

Microhouse

Microhouse music also known as **Buftech** takes [minimal house](#) to a new level, focusing on the essential dance-inducing elements of [house music](#): the beat, the bass and the melody. Drawing from minimal techno and the [glitch](#) genre for its unique drums and chopped melody sound, it cuts house down to its bare bones. Microhouse can be thought of as a bridge between the minimal techno and tech house genres - its click-and-cut aesthetic mixes well and compliments techno while the funkier house and dub influences give it a greater accessibility and more danceable sound.

Percussion in microhouse is reminiscent of [tech house](#) drums, replacing typical house kick drums and hi-hats with small bits of noise. Microhouse artists often experiment with different ways of sampling to achieve this. Sampling is integral to microhouse and is one of the main contrasts between it and minimal techno. Rather than being synthesizer based, extremely short ('micro') samples of the human voice, musical instruments, everyday noises and computer created wave patterns are arranged to form complex melodies. Vocals in microhouse are often very simplistic, nonsensical, and monotone in nature, but some artists such as Matthew Herbert have been releasing microhouse songs with full vocal tracks.

The term *microhouse* is usually credited to music journalist Philip Sherburne, writing for the magazine Wire in 2001. It is generally

accepted that the genre began life in Germany in the late 1990s, urged along by record labels like Kompakt, Perlon, Spectral Sound, Fabric, Telegraph and Force Inc.

Microhouse is somewhat obscure when compared to other genres of house and techno, but several cities including Cologne, Paris, Montreal, the Bay Area, Detroit, Chicago and Portland, Oregon have budding scenes.

Notable artists

Akufen
Benjamin Wild
Craquault
Deadbeat
Decomposed Subsonic
Frivolous
John Tejada
James Ruskin
Kit Clayton
Luomo (a.k.a. Vladislav Delay)
Martin Landsky
Matthew Dear
Matthew Herbert
Michael Mayer
Monolake
Mossa
M.R.I.
Oliver Ho
Pantytect
Robag Wruhme
Ricardo villalobos
Steve Beaupré
Tomas Jirku

Minimal house

Less is more has been the approach of minimal house.

Groundwork is laid with simple, 4/4 beats (usually around 125-130 beats-per-minute) usually only barely accompanied by sparse, percussive effects, synthesizer work, and simplistic vocal. Minimal house, is a style where sound aesthetic and function are merged into an entity of hypnotic movement and form.

Also categorized as minimal tech-house or [microhouse](#).

Nu-NRG

Nu-NRG is a form of electronic dance music that evolved from the 1980s [hi-NRG](#). Pioneered by Peter Harris in the late 1990s, Nu-NRG is similar to epic trance and mainstream European [house music](#) but harder and faster beat. Some nu-NRG tracks are melodic, and may be accompanied by soprano or mezzo-soprano vocals.

Progressive electronic music

Progressive electronic music (occasionally **progressive electronic dance music** or **prog**) is a collection of electronic music genres which draw upon the concepts of progressive music and includes the subgenres of progressive trance, progressive house, progressive techno and progressive breaks.

Overview

Most electronic dance music tracks released are produced with certain features that are favourable for [DJs](#) to [beatmatch](#) records together with an almost seamless sound to it. Unlike the obvious song structures of genres like hard house or [Hi-NRG](#), the peaks and troughs in a progressive dance track tend to be less obvious. Layering different sounds on top of each other and slowly bringing them in and out of the mix is a key idea behind the progressive movement.

When discussing progressive electronic styles, the term "progressive" typically refers to the *progressive structure* (that changes occur incrementally, as in the case of *progressive house*). The exception is *progressive trance*, since trance is typically progressive in structure already. *Progressive trance* usually refers to a type of trance music that's minimalist and more beat and percussion centric.

In the case of progressive house, the term 'progressive' can also refer to the style's open mindedness to bring in new features to prog-house tracks. Such elements can be almost anything, like a guitar loop, computer generated noises, typical elements of other music genres etc. Please consider that this feature makes the genre change all the time, apparently faster than the other electronic genres (such as trance and techno).

Progressive house

Progressive house has its origins in Britain in the early 1990s, with the output of the Guerrilla record label and Leftfield's first singles (particularly "Song of Life") inspiring, according to various accounts, either Genesis P-Orridge of Throbbing Gristle fame or then Mixmag editor Dom Phillips to coin the term. In 1992, what was to be the first superclub, Renaissance threw open its doors in the small mining town of Mansfield, and its DJs - particularly Sasha and the then-unknown John Digweed - were instrumental in pushing the sound in its early days. The music itself consisted of the 4-to-floor beat of house music allied to deeper, dub-influenced basslines and a more melancholic, emotional edge. Often, the ethereal "swirly" textures of early trance could be heard in the mix, and various other elements from across the electronic spectrum. "Song of Life", for instance, has a [trip-hop](#) like down-pitched breakbeat and a high-energy Roland TB-303 riff at various stages.

The centre-of-gravity of the sound, so to speak, has shifted over the years. After the release of Brian Transeau's (aka BT) debut album "Ima", for instance, the bulk of the style's records were in a more ethereal, melodic style. (That record was also an enormous influence on the nascent progressive trance sound.) Then, as trance became more and more popular and melodic, prog darkened and acted as a deliberately underground counterpoint, merging with tribal house to produce many very minimal percussive tracks as this decade kicked off, becoming a new sub-genre, 'Dark House' (this also marked the return to the sound of Sasha and Digweed, who had picked up and popularised the progressive trance sound in the interim).

Meanwhile, the Melbourne-centred Australian progressive scene, whose luminaries include Phil K and Luke Chable pioneered a distinctive sound of their own - marked by trancy pads, high-pitched twinkly lead lines and more frequent use of vocals, this style was pushed heavily in Britain and elsewhere by lapsed trance DJ Dave Seaman and expat Australian Anthony Pappa and was by 2003 the main style of progressive dance. Its influence even fed back into trance, with many sub-genre trademarks finding their way into the so called "Anjuna sound" centred on Above & Beyond's record label Anjunabeats.

Since 2005, progressive house has largely taken a back-seat in the dance music world, with most of the scene's major DJs playing electro- and [tech-house](#) and minimal instead.

Progressive trance

Progressive trance is a popular sub-genre in trance music and contains elements of [house](#), techno and ambient music. The basic formula of trance became even more focused on the anthemic qualities and melodies, moving away from predictable arpeggiated analog synth patterns (aka *acid synth lines*). Acoustic elements and spacey pads became popular, compositions leaned towards incremental changes (aka progressive structures), sometimes composed in thirds (like Brian Transeau frequently does). The sound became more and more ethereal and heavenly. Progressive trance contains very intuitive elements, such as unusual basslines or original synths, which generally make it more "catchy".

The structure of progressive trance is different from a typical techno track. The introduction generally starts with slower ambient beats. Following this section is a "breakdown" and then the main melody. Electronic effects and vocals are usually in both the intro and the coda.

Phrases can be any multiple of 4 bars (4-8-12-16 etc.) in most typical progressive trance tracks. Phrases usually begin with the introduction of a new or different melody, or the introduction of hi-hats to the track. In progressive trance there may be four more simultaneous layers.

Known artists in this electronic music genre include Paul Van Dyk, Brian Transeau, James Holden, Josh Gabriel & Dave Dresden, Luke Chable, Deepsky, Sasha, Hernan Cattaneo and John Digweed. Newer artists include Terje Bakke, The Last Atlant, Hydroid, Gerry Cueto, Markus Schulz.

Progressive psytrance

Progressive psytrance is the progressive form of psychedelic trance. Some see it as the evolution of minimalist trance. Important artists in the genre include Atmos, Son Kite, Beat Bizarre, Krueger & Coyle , Vibrasphere, Sensient, Phacelift, Krumelur, Phony Orphants, Ticon and Igneous Sauria. Contrary to mainstream progressive trance, psy-progressive is usually not as uplifting as it puts more focus on sound production rather than melody. The structure is not well-defined as in most other styles of progressive trance.

Progressive breaks

Progressive breaks is a relatively recent phenomenon, essentially growing out of nu skool breaks and progressive house. (However, Way Out West was fusing progressive house, trance and breaks in a

successful commercial fashion with "The Gift" and "Domination" in 1996 with Hybrid introducing "Symphony" the same year.) As a popular style in its own right, its roots lie in Australia - the Antipodean nation has fertile breaks and progressive scenes and so a cross-pollination between the two was always likely. Due to its roots in those scenes, progressive breakbeat is mostly of a trancier feel, with plenty of atmospheric pads and melodies. Most artists working in the genre also work in its immediate relatives too (a common feature of the Aussie scene is a collaboration between two prominent production teams, one turning in a house mix and the other a breaks rub), with only the likes of Hybrid really sticking to it consistently. That said, it is one of the more exciting developments on the progressive scene.

Progressive breaks artists include Digital Witchcraft, Momu, Hybrid and progressive house artists include Leftfield, BT, Steve Porter; however, the lines between these progressive styles and progressive trance, as groups such as Way Out West and Fluke have shown with their works, are less pronounced now than they were originally.

Progressive drum & bass

There are a few forms of Drum & Bass which are considered progressive. Neurofunk, a progression of the Techstep subgenre incorporates elements of Jazz and [Funk](#) along with multiple electronic influences including Techno and Trance. The style also follows traditional progressive form, building up to a peak of intensity. Drumfunk, a relatively new subgenre, is also considered progressive by many, along with Techstep itself.

Similarities in progressive genres

Since about 2000, *progressive house* and *progressive trance* have mostly converged, it's very difficult to differentiate one from another. While the faster (130-140bpm), more energetic records can continue to be classified as *progressive trance*, most producers from both styles have moved towards a softer, slower (110-130bpm) sound, and prefer to be classified as *progressive house*. In addition since 2000 many *psychedelic trance* artists also moved to a slower (125-138bpm) range branding their style as *progressive trance* or *progressive psytrance*.

Artists and labels

DJs who play progressive sounds include:

John Digweed

Sasha

Brian Transeau

James Holden

Nick Warren

James Zabiela

Sander Kleinenberg

Deep Dish

Hernan Cattaneo

Jimmy Van M

Steve Porter

Danny Tenaglia

Luke Chable

Sector7seven

Moshic

Andrew Casric

Progressive music artists and producers:

Atmos

Cosmic Gate

Binary Finary

Timo Maas

Hybrid (band)

Way Out West

Suspender

Infusion

Deepsky

Shiloh

Opencloud

Tilt (producers)

Trafik

Source of Gravity

Petter

POB

Humate

Jondi & Spesh

Luke Chable

Andy Page

Andrew Kelly

Phacelift

JT Castillo

Tom Sawyer (DJ/Producer)

16 Bit Lolitas

Bedrock (producers)

Breeder (producers)
John Graham (producer) (a.k.a. Quivver)
Peter Gun

Progressive record labels include:

Anjunadeep
Audio Therapy
Bedrock Records
Border Community
Brainiak Records
Blue Plasma Recordings
Cyber Recordings
Deep Records
Distinct'ive Records
Dorigen
Fire Recordings
Little Mountain Recordings
Pacific Front Recordings
Proton Music
Redrush Records
South Records
Toes in the Sand Recordings
Vandit Records
Warp Records
Yoshitoshi Records

Pumpin' house

Pumpin' house is a subgenre of [House music](#). Developed in the late 90's and related to [French house](#), it also often samples [disco](#), rock, jazz, and/or [funk](#) loops (sometimes creating dense layered textures) and usually makes extensive use of filters, but gains its appellation from its heavy use of audio level compression, which makes tracks surge and pulse -- important to create physicality in [dance music](#). It is characterized by intense, up-front drum programming, heavy funk influence, and very emphasized basslines, often sampled from live players.

Pumpin' house ranges from the very loopy (2-beat loops being the shortest) à la Joey Beltram, to the almost songlike (8 bar patterns usually being the longest, though these can alternate from section to section, providing momentum through a track) à la Conga Squad. It is characterized by its unusual balance of intensity and funk, and the better examples are generally well tolerated even by audiences outside the electronic music scene, probably due to their heavy reliance on

dance musics of past decades. Vocal and instrumental tracks are equally common -- vocal tracks often have a "diva" edge and instrumental tracks can be very melodic and dense.

Pumpin house covers the subgenres known as disco house (post-1997) and hard disco house.

Famous producers include Olav Basoski (Holland), Grant Nelson (UK), and Monkey Bars (US). Typical BPM range is 127-133.

Tech house

Tech house is a fusion of [house](#) and techno music.

Structure

Although it uses the same basic structure as house, elements of the house 'sound' such as realistic jazz sounds (in deephouse) and booming kick drums are replaced with elements from techno such as shorter, deeper, darker and often distorted kicks, smaller, quicker hi-hats, noisier snares and more synthetic or acid sounding synth lines.

A key feature of Tech-house is often a detailed, harsh, extremely low-pitched and intricately-designed bassline, often dubbed by fans of this genre as a 'farting' bassline.

The well known tech-house producer, Jean F. Cochois, also known as The Timewriter, has often used jazzy, soulful vocals and elements, and equally as much raw electronic sounds in his music. However, a rich techno-like kick and bassline seems to be a consistency amongst tech-house music.

Proponents

Main exponents of the genre include Mr C, Eddie Richards, Terry Francis, Gideon, Nathan Coles, Nils Hess, Asad Rizvi, Layo and Bushwacka, Morgan Page, Jean F. Cochois aka The Timewriter, Terry Lee Brown, Lee Burridge and Craig Richards.

Other exceptional artists that draw elements of tech-house into their work include James Holden, Luke Chable, Infusion and Alex Stealhy.

Some noteworthy DJ's who play tech house sets are, Carl Cox and Donald Glaude.

Tribal house

Tribal house is a form of electronic dance music derived from [house music](#) but being highly drum-centric and often without a core melody.

In many tribal house tracks, it is rare to find a core melody or prolonged synth sound, such as those found in techno music and similar electronic music styles. Instead, tribal house tracks rely on sophisticated drum patterns for their rhythm. A track can consist of several different drum sounds.

There is no clear-cut definition of tribal house music, instead tracks are usually classified or perceived as tribal because of their 'live' sound. Tribal house is reminiscent of the ethnic music of various tribes of Africa and South America, and it is not unusual for this music to feature chanting and ululation as acappellas. Tribal music can be produced with either live (ie. with real drums and instruments) or digital instrumentation: however, live-produced music of this sort in the purest sense is seen as 'ethnic', while digital tribal music is called 'tribal house'.

Tribal house is a fusion of various styles of EDM. It is an extension of the 'funky house' genre, and is usually uplifting and cheerful (see Latin House and African House). It can sometimes distort the boundaries between 'dark house', which is an offshoot of 'progressive house', and ['tech-house'](#), a more techno-like, yet jazzy kind of house, as if mixing [IDM](#) and minimal techno. Tribal music can be produced in such a way that it absorbs the characteristics of all styles of house music.

Proponents of this genre

Some artists and disc jockeys that support this type of music include: Sander Kleinenberg, Del Horno, Superchumbo, DJ Tarkan, Rick Pier 'O Neil, Eric Entrena, DJ Kramer, D-Formation, Marcelo Castelli, Dave Seaman, Alex Santer, Ralphi Rosario, Saeed Younan, Palash, Victor Calderone, Junior Vasquez, DJ Vibe, Antoine Clamaran, Frank Bailey, Robbie Rivera, Simon & Shaker, Peace Division.

Vocal house

Vocal [house](#) is a musical genre that came to the fore in the late 1980s and early '90s. It is often comprised of deep soulful vocals (usually

sung by female jazz divas) and a piano break, at some stage of the tune. Other samples usually included jazz loops, horns and [funk](#) basslines.

Its roots can be traced back to America, although later influences came from Italy and the Balearics.

New Wave music

New Wave is a term that has been used to describe many developments in music, but is most commonly associated with a movement in American, Australian, British, Canadian and European popular music, in the late 1970s and early 1980s born out of the punk rock movement. The genre was fashionable during the 1980s, but became somewhat popular again during the 2000s.

Overview

The term New Wave itself is a source of much confusion. Originally, Seymour Stein, the head of Sire Records, needed a term by which he could market his newly signed bands, who had frequently played the club CBGB. Because radio consultants in the US had advised their clients that punk rock was a fad (and because many stations that had embraced [disco](#) had been hurt by the backlash), Stein settled on the term "new wave." He felt that the music was the musical equivalent of the French New Wave film movement of the 1960s. Like those film makers, his new artists (most notably Talking Heads) were anti-corporate, experimental, and a generation that had grown up as critical consumers of the art they now practiced. Thus, the term "new wave" was initially interchangeable with "punk rock".

Very soon, listeners themselves began to see these musicians as different from their compatriots. Music that followed the anarchic garage band ethos of The Ramones (such as the Sex Pistols) was distinguished as "punk", while music that tended toward experimentation, lyrical complexity, or more polished production, such as Talking Heads, Television, Patti Smith, Devo, and Tubeway Army, among others, were called "New Wave". However, those artists were *all* originally classified as punk.

Tom Petty has (probably in jest) taken credit for "inventing" New Wave. In the book *Conversations with Tom Petty* by Paul Zollo (Omnibus, 2005) he says journalists struggled to define the band, recognising they were not punk rock, but still wanting to identify them with Elvis Costello and the Sex Pistols. He also suggests — again,

probably half joking — that the song *When the Time Comes* from the *You're Gonna Get It!* album (1978) "might have started New Wave. Maybe that was the one."

Eventually, the term was applied indiscriminately to any punk band that did not embrace the loud-fast playing style, whether that meant that their sound was reggae, ska, or experimental. Thus, The (English) Beat, R.E.M., and The Police were equally New Wave, even though these bands would have as little in common with each other as they would with nominally punk bands such as The Clash.

Later still, *New Wave* came to imply a less noisy, poppier sound, and to include acts manufactured by record labels, while the term post-punk was coined to describe the darker, less pop-influenced groups. Although distinct, punk, New Wave, and post-punk all shared common ground: an energetic reaction to the supposedly overproduced, uninspired popular music of the 1970s. Many groups fit easily into two or all three of the categories over their lifespan.

When MTV started broadcasting in 1981, New Wave got a boost as many music videos were of this genre. New Wave artists had been innovators in the use of using videos to promote themselves in the years prior to birth of MTV by showing them primarily in clubs. Subsequently, New Wave became strongly associated with the decade, often being seen as the quintessential 1980s music.

New Wave is sometimes considered to have died by about 1986, although it still influenced pop music production up to about 1992. In the late 1990s, the Omaha, NE based band, The Faint, drew heavily upon New Wave to create its debut album *Media*, which was released on Saddle Creek Records in 1998. In the 1990s, the popular band No Doubt exemplified a new wave style in many ways. In the first decade of the 21st century, the electroclash scene in Brooklyn and London (at clubs like Luxx and Nag Nag Nag) ironically revived the new wave aesthetic for kids born in the 80s. Many other indie rock bands repopularized new wave sounds with varying success, most popularly Interpol and The Killers.

New Wave fashion

New Wave is also commonly used to describe the style and fashion associated with New Wave music. Examples include hairstyles of the band A Flock of Seagulls and Kajagoogoo, and Elvis Costello's bi-colored glasses poster.

As fashion, there were two major components of New Wave adornment. First, there was an eclectic revivalism. This included iconic revival fashions of the 1950s and 1960s. For example, thin

neckties, rockabilly fashions, and mod culture from the 1950s, as well as Paisley prints from the 1960s.

The other part was a desire to embrace contemporary synthetic materials as a protest and celebration of "plastic". This involved the use of spandex, bright colors (such as fluorescents), and mass-produced, tawdry ornaments. As a fashion movement then, New Wave was both a post-modern belief in creative pastiche and a continuation of Pop Art's satire and fascination with manufacturing.

New Wave revivalists are currently very popular in New York and LA (centering around nightclubs like New York's Misshapes and featured in art and fashion magazines like Visionaire). The style has also recently been a major influence in high fashion, for example in the most recent collections of designers like Scott Gerst and Hedi Slimane.

New Wave music styles & related generic terms

- [New Romantic](#)
- [Darkwave](#)
- Synthpop
- Two-Tone ska revival
- Power pop
- [Mod Revival](#)
- 1980s Electronic music
- Rockabilly revival
- Neue Deutsche Welle
- Novi val
- Synth rock
- Electropop
- Punk rock
- Art rock

Darkwave

Darkwave is a generic term which refers to an 1980s movement that coincided with the popularity of [new wave](#). Building upon the basic principles of new wave, darkwave evolved through the addition of dark, thoughtful lyrics and an undertone of sorrow.

In the 1980s

The first usage of the term appears to have been in the 1980s, to describe the dark variant of New wave music (dark synthpop, gothic rock or the French coldwave) and refers to the dark/moody electronic music of bands like Anne Clark, Gary Numan, Fad Gadget, Psyche and Depeche Mode or the early gothic rock and guitar bands like Bauhaus, Joy Division, The Cure, Cocteau Twins and Clan Of Xymox.

In the 1990s

In the early 1990s, Darkwave was used to describe the music of bands like Das Ich, Deine Lakaïen, Lacrimosa, Diary of Dreams, The Frozen Autumn and others. These Bands were inspired by the Wave music from the 1980s.

Shortly after, in the United States the term "darkwave" became associated with the late Wave music produced on the Projekt records label because it was used as the name of their printed catalog.

The Projekt label carried bands such as Lycia, black tape for a blue girl and Love Spirals Downwards, all characterized by slow, moody ethereal female vocals, with a strong Cocteau Twins influence (something like the neo-classical music of Dead Can Dance). This sense of the term Darkwave would also apply to similar music (e.g. neofolk) from other labels carrying similar work (e.g. World Serpent and Middle Pillar).

Essentials

Joy Division - Closer (1980)
The Cure - Pornography (1982)
Depeche Mode - Black Celebration (1986)
Clan Of Xymox - Medusa (1986)
Pink Turns Blue - If Two Worlds Kiss (1987)
Psyche - The Influence (1989)
Comsat Angels (Dream Command) - Fire On The Moon (1990)

Mod Revival

The **Mod Revival**, sometimes known as **Punk Mod**, is a name given to a genre of rock music in the late 1970s and early 1980s,

mainly centred in Southern England. Its mainstream popularity was relatively short, and it has been criticised for lack of originality.

Largely spurred on by The Jam, who were far and away the biggest band of the genre, and also the film *Quadrophenia*, which romanticised the original Mods, it took its energy from the New Wave of the time, and its inspiration from 1960s Mod bands such as The Who. The movement post-dated a Teddy Boy revival. The Mod Revivalists would often come to blows with the Teddy Boy revivalists (literally) as well as clashing with Skinheads (partly a successor of Mods), casuals and punk rockers.

Many of these later mods were fans of bands such as The Jam, The Chords, The Purple Hearts, The Merton Parkas, Secret Affair, The Lambrettas, and The Scene.

In the North of England, the Huddersfield band, The Killermeters (fronted by Vic Vespa) produced the anthem SX 225, and formed the nucleus of a small local scene. Bradford's own The Scene played support to The Killermeters at many of their early gigs.

In the early and mid 80s a scene closely linked the original mod ethics grew up around the Shepherds Bush club Sneakers. Run by Paul Hallam and Richard "Shirlee" Early the club encouraged rare rnb and soul mixed with tailor made smart clothes. Another main player at the time was soon to be Acid Jazz creator Eddie Piller.

Contemporary bands such as The Ordinary Boys take much of their inspiration from the Mod Revival, and Britpop was also highly influenced by it musically and in terms of fashion. In some ways it had more direct influence than the original movement.

Differences from original Mods

There were several notable differences in the Mod revival from the original movement...

- A strong New Wave influence (although it was maintained it was a backlash)
- An interest in Ska and Reggae, and other West Indian genres, rather than American soul.
- Sometimes less peacockish, colorful, and dandified clothing.

Mod revival influence

The Mod revival also influenced the Ska revival & Two Tone of the early 1980s, best known from such bands as The Specials, The Beat,

The Selector, and Madness. Often these bands wore mod-like clothes, and their influence in "black music" paralleled that of the original mods.

Although not strictly a Mod revival band, The Vapors, were often seen as allied with it, and were championed by Bruce Foxton of the Jam.

Various Mod Revival members such as Paul Weller were to form The Style Council, a mid-1980s Soul influenced band, and Weller would later be nicknamed "The Modfather" for his idolisation by the Britpop movement.

Notable Mod Revival bands

The Jam

The Merton Parkas

Secret Affair

The Scene

The Chords

Purple Hearts

The Lambrettas

The Killermeters

Bands associated with the mid eighties mod revival :

- The Gents
- Makin' Time
- The Risk
- The Moment
- The JetSet
- The Threads
- The Inclyned

New Romantic

New Romantic was a [New Wave music](#) subgenre and fashion movement that occurred primarily in England during the early 1980s. Its genesis took place largely through clubs such as Billy's in Great Queen Street, London, England, which ran Bowie and Roxy Music nights in the post-punk aftermath, evolving into the highly successful and elitist Blitz Club, which featured Steve Strange as doorman and Boy George as cloakroom attendant. The club spawned a hundred suburban spin-offs in and around London, among which were Croc's in

Rayleigh, Essex, and The Regency in Chadwell Heath, where Depeche Mode and Culture Club had their debut gigs as fledgling bands.

The New Romantic phenomenon was similar to that of glam rock during the early 1970s, in that (male) New Romantics dressed in effeminate clothing, often with frilly "fop" shirts, and wore cosmetics. David Bowie was an obvious influence, and his 1980 single "Fashion" could be considered an anthem for the New Romantics. However as with many art school-based youth movements, by the time this 'anthem' was pronounced, the movement itself, although successfully projecting many new stylish futuristic ideas and visions (with lots of various references to sci-fi), had been seized upon by commercial forces, and watered-down versions were being cheaply reproduced for the High Street. There was also discernable difference in emphasis and mood, from the frenzied screeching of Slade roaring "Coz I Luv You" to the more ethereal languor of Visage and their "Fade to Grey".

The main difference from glam, however, was that instead of guitar rock, the music was largely synthesizer-based electropop music (German electronic-music pioneers Kraftwerk were another significant influence), intelligently introducing plenty of innovative and experimental sounds. Rhythm machines were also widely in use.

In the mid-1990s, New Romantic was briefly revived as a movement called Romo.

A list of New Romantic performers

ABC - Adam & the Ants - Altered Images - Animotion - Après Demain - Arcadia - Associates - B-Movie - Bill Nelson - Billy Mackenzie - Blancmange - Blue Peter - Blow Monkeys - Boys Brigade - Bryan Ferry - Buggles - China Crisis - Classix Nouveaux - Claudia Brücken - Cook da Books - Culture Club - David Sylvian - Daniel Miller - Deine Lakaien - Depeche Mode - Double - Duran Duran - Endgames - Eurythmics - Fashion - Fiat Lux - The Fixx - A Flock of Seagulls - F.R. David - Furniture - Gary Numan - Gazebo - H2O - Heaven 17 - Howard Jones - Human League - Icehouse - Images in Vogue - Japan - John Foxx - Jona Lewie - Kajagoogoo - Kim Wilde - Landscape - Leisure Process - Limahl - Lotus Eaters - M - Marc Almond - Men Without Hats - Midge Ure - Minor Detail - Modern English - Naked Eyes - Nik Kershaw - Norman Iceberg - Orchestral Manoeuvres in the Dark - Our Daughter's Wedding - Paul Haig - Pete Shelley - Propaganda - Pseudo Echo - Q-Feel - Rational Youth - Real Life - Re-Flex - Righeira - Roxy Music - Rupert Hine - Seona Dancing - Scritti Politti - Secession - SHOCK: a rock/mime/burlesque/music troupe - Simple Minds - Soft Cell - Spandau Ballet - Split Enz - Spoons - Stephen Duffy - Strange

Advance - Taco - Talk Talk - Telex - Theatre of Ice - Thinkman - Thomas Dolby - Thompson Twins - Tik and Tok - Torch Song - Toyah - Trans-X - Ultravox - Vennaskond - Visage - When in Rome - Yazoo

New wave of new wave

The **New Wave of New Wave** (NWONW) was a term coined by music journalists to describe a sub-genre of the British alternative rock scene in the early 90s. NWONW bands typically consisted of young, white, working class males playing guitar-based rock music. The movement was short lived and several of the bands involved were later linked with the more popular and commercially successful Britpop.

The term "New Wave of New Wave" referred to the apparent parallels between the music scene emerging in the early 90s and that of the [New Wave](#) or punk scenes of the 1970s and 80s. NWONW bands were often politically outspoken and critical of the then British prime minister, John Major, but lacked any specific political ideology.

The NWONW movement was linked with use of the drug "speed" which led to the band members being characterized as skinny and pale.

Record label Fierce Panda's first release, *Shagging in the Streets*, was a tribute to the scene, featuring S*M*A*S*H, Blessed Ethel, Mantaray, Done Lying Down, These Animal Men and Action Painting!. Other bands associated with genre have included Elastica, Sleeper, Echobelly and Compulsion.

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